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THE TERM'S MUSIC

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THE TERM'S MUSIC

BY

CEDRIC HOWARD GLOVER

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"Art, then, is thus always striving to be independent of the mere intelligence, to become a matter of pure perception, to get rid of its responsibilities to its subject or material. . . . It is the art of music which most completely realises this artistic ideal, this perfect identification of matter and form. In its consummate moments, the end is not distinct from the means, the form from the matter, the subject from the expression; they inhere in and completely saturate each other; and to it, therefore, to the condition of its perfect moments, all the arts may be supposed constantly to tend and aspire. In music, then, rather than in poetry, is to be found the true type or measure of perfected art."

WALTER PATER.

160700

NOTE

The matter contained in this book has appeared in a series of articles in the " Parents' Review." It is now reproduced, with certain additions and alterations, by the courtesy of the Editor of that periodical, to whom the author tenders his grateful acknowledgments. Although the book is primarily intended for use in schools, the author hopes that individual seekers after musical knowledge of riper years, may also find within its pages something to help them in their quest for a better understanding of the music of the great composers.

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INTRODUCTION

THESE little papers were written, term by term, for use in the Parents' Union School, where Musical Appreciation has for long been a subject of regular study. They are designed to cover the normal school life of four years, one composer being allotted to each term. It was found that, while there were a number of excellent books on Musical Appreciation generally, and many invaluable studies of individual composers, there was no book available for use in the school, which assumed the knowledge contained in the elementary books on Musical Appreciation and proceeded to apply it to the music of the great composers. There is of course much useful matter of this kind in the existing books, but usually by way of illustration and not as an end in itself. In this book, therefore, while attention will be drawn to examples in the music under discussion of general principles of composition, the music will be selected rather for its importance in the artistic development of the composer and not for its fortuitous exhibition of matters solely associated with the technique of music.

That most inadequate term "Musical Appreciation" is commonly used to denote the study of music itself as distinct from the study of a musical instrument. In common parlance "learning music" means learning singing or learning to play the violin; "musical" people similarly are those who are able to perform music and have an aptitude for interpreting it. The emphasis

is therefore chiefly on the performance or interpretation of the music and not on the music itself, which becomes often merely a vehicle for the display of virtuosity. It is the function of Musical Appreciation to right this balance and to restore the proper relation between the music and the performer. "Appreciation" describes the result rather than the process. People cannot be taught to appreciate good music, unless they have first learnt to discriminate between good music and bad. It is not enough just to play them good music, unless at the same time we can awaken that finer sense, which will enable them to determine why it is good. There is an absolute standard of good in music as inexorable as any ethical standard. The criteria, by which we must judge music, can only be discovered by experience aided by that right feeling, which is latent in everybody. The object therefore of the instruction, with which this book is concerned, should be to foster the natural good taste of the subject, and gradually to build up a fund of experience, which may serve as a standard of right and wrong, incidentally bringing him into contact with some of the great creative geniuses of the world and providing him with a treasure house of beautiful things, which will be a joy to him all his life.

Musical Appreciation must therefore be entirely divorced from the ordinary music lesson. The instruction may indeed be given by a competent teacher of music, but often a parent or governess can act with equal success. Music teachers as a rule specialize in the instruction of some instrument or in the training of the voice ; they are not necessarily persons of wide general or even musical culture, and in the nature of things are bound to view the subject from one angle—that of the instrument which they profess. For illustration purposes their assistance is of course invaluable, but, failing the co-operation of a capable executant, recourse can always be

had to the gramophone or the pianola, the former in particular having now established itself as an educational accessory of ever increasing importance. The study of music should rather follow on the lines of the study of literature or history, with both of which it has some affinity. The interdependence of the various channels of human inspiration and thought is a commonplace ; a common direction at any given time is everywhere apparent and may be determined by a synthesis of the constituent factors, whether political, literary or artistic : romanticism is a well developed example of this truth or truism, manifested as much in the support of the Greek war of liberation or the Abolition of Slavery as in the work of the many poets, composers and painters of the movement proper. Composers in particular are very sensitive to the prevalent current of human thought. It is perhaps true that they do not initiate, but they follow closely in the wake of the pioneers, and their testimony is of great value in the study of artistic reaction to the fashionable opinions of the day ; to cite the Romantic Movement in literature once more, no serious student could afford to pass over the work of Schumann in whose music are immortalized so many of the poems of Heine, Eichendorff and the rest : similarly an intimate connection exists between the poems of the French symbolist school and the music of Debussy. The influence of music on history is of course less immediate, but the course of history is largely fashioned by the same ideals and emotions, which elsewhere found vent in the symphony or the sonata ; there exist certain works, like the " Eroica " symphony of Beethoven, which were directly inspired by the political views of the composer, besides a number, which represent the reaction of the composer to some great event in the world around him, a case in point being Debussy's " Noël des enfants qui n'ont plus de maisons ".

Music cannot however be raised to a position of equality with the major subjects of the school curriculum, unless it is first assured an independent existence of its own, and is finally emancipated from the tyranny of performance. The generality of mankind still fails to distinguish between the music itself and the performance of the music, that is between the art and the craft. The vast bulk of music therefore, which never receives a performance, has no meaning for them at all. No one would adopt this attitude towards a poem or a play; plays which are never performed can always be read, and poems do not exist merely for the exercise of elocution. The analogy is of course not quite exact: few at present have the inward ear sufficiently developed to enable them to realize the composer's intentions from the printed page alone, though this is by no means beyond the power of the ordinary man. The faculty of score reading is essential for a serious study of music; the day predicted by Sir Henry Hadow is perhaps not so far distant, when all will be able to read their Beethoven as they do their Shakespeare.*

If it is once admitted that music is worth studying for its own sake and that the realization of music into sound is only ancillary, and, though eminently desirable, neither essential nor in many cases possible in practice, it is manifestly absurd to deny the enjoyment, which music brings with it, to those who have neither the physical dexterity nor the artistic sensibility to play it for themselves. It is obviously an advantage for a child, who is temperamentally so inclined, to learn to play an instrument and to interpret music for himself, but too much time is often spent in turning a potentially good

* Since this book went to press, an admirable volume on music by Sir Henry Hadow has been published in the Home University Library. The reader will find therein a further elaboration of this particular theme and an interesting discussion of various issues raised elsewhere in this Introduction.

listener into an indifferent executant, and incidentally stifling the spark of enthusiasm by hopeless and unrewarded drudgery. To limit the study of music to the so-called " musical " is just as reasonable as to close the theatres to all who have no talent for acting, or to forbid the picture galleries to all who cannot paint. With few exceptions everybody should receive sufficient instruction in the history and grammar of music to make an analytical programme intelligible, only those being excluded, who are afflicted with the physical abnormality popularly known as tone deafness, the incidence of which in its extreme form is said to be less than that of colour blindness, though naturally, when present, it is just as fatal to the appreciation of music, as is colour blindness in the case of pictures. The progress of the science of ear training, which is a necessary preliminary to any enjoyment of music, is such that even those who are devoid of susceptibility to sound, and cannot distinguish between the rise and fall of the scale, have in a short time made remarkable progress. Any general assumption of tone deafness would therefore be as unjustifiable as of colour blindness.

The natural corollary is that all children, whether " musical " or " unmusical " should receive some general instruction in music, and that such instruction should ideally be given as an ordinary lesson in the regular curriculum and not as an extra subject. In actual practice this ideal is probably rarely attainable, as the ordinary instructor is at present insufficiently equipped for the purpose. In any case the instruction should be a regular weekly occurrence and not limited by the occasional visit at irregular intervals of an outside music teacher.

The music lesson will naturally fall into several divisions. At least one quarter of the time available should be devoted to Ear Training. Mr. F. H. Shera's

Musical Groundwork (Milford, 3s. 6d.) is strongly recommended for this purpose ; it consists of a progressive course of lessons for each term, and is written in a manner comprehensible to expert or tyro alike, being therefore particularly suitable for those who have to train themselves preparatory to training their pupils. After the ear training exercises are completed a short space of time should be devoted to acquainting the pupils with the rudiments of music—the meaning of the commonest musical terms, the instruments of the orchestra, illustrated by the H.M.V. records D. 555 to 558 (each 6s. 6d.) and such like. The information imparted should be of a severely practical nature, such as is contained in Mr. Percy Scholes' excellent handbooks for listeners to music, care being taken not to burden the minds of the pupils with lists of technical terms, which have no general application ; attention should be focussed chiefly on such things as the historical growth of the different musical forms, the evolution of the orchestra and the keyboard instruments, not on the nomenclature of chords or the different species of counterpoint. The remainder of the time available should be devoted to studying the composer of the term. The biographical details in the present volume are reduced to the barest possible outline in order to save space, and should be supplemented by reference to standard authorities, such as Grove's *Dictionary of Music and Musicians*, and by a careful study of the set book of the term, which is chosen with reference to the teacher rather than the pupil. The composer must be made a living personality, and should be linked up as far as possible with any pre-existing facts in the minds of the pupils regarding the times in which he lived, composers being too often regarded as so many isolated figures, entirely dissociated from common experience and knowledge. The connotation of each composer's name should be as wide as possible, the mere mention of it

conjuring up the requisite atmosphere by a host of concomitants. Having prepared the ground, as the climax of the lesson, we turn to the actual music of the composer. Each syllabus consists of five or six works for pianoforte, pianoforte duet, voice, or violin and pianoforte. The music is as a rule selected as much for its concessions to the limited technique of the average amateur player, as for its importance in the artistic development of the composer. As a rule the musical illustrations should be played by the teacher or an assistant and not by one of the pupils. If this is not feasible, a gramophone should be employed, and for this purpose a list of suitable records is appended to every syllabus. In any case the gramophone should be used, if possible, for the orchestral works in the syllabus in preference to arrangements for pianoforte solo or duet.

It is better to work thoroughly at two or three items in the syllabus than to attempt to compass the whole superficially; the amount of time allotted in the week to the subject will naturally govern the disposition of the work. In any case each piece of music should be mastered before passing on to the next; the mere playing through of the music is in itself quite valueless and only the vaguest impressions result and as quickly disappear. Before any attempt at a dissection of the structure of the music is made, the pupils should be familiarized with the thematic material of the movement, each tune in turn being played through several times, until the class can hum or whistle it without assistance.

The appreciation of music is partly a function of the intellect and partly of the emotions; music which appeals wholly to one or the other is never satisfying. Emotional receptivity varies with individual temperament, and is a thing of natural growth, subject always to accidents of age or environment; some people are immediately

responsive to an emotional stimulus, while others would be quite impassive. The emotions can therefore be evoked by an external stimulus, but hardly controlled (except by the subject) or consciously developed by a course of training. The intellectual faculties on the other hand, which act as a natural check on the emotions, are more easily influenced from outside, and it must be the aim of our instruction to train the pupil to direct his judgment and discrimination on music and to lay the foundations of a standard of right and wrong, which will enable him to accept what is good and reject what is worthless, overriding the unreliable response of the emotions, which are not concerned with values at all.

It is difficult perhaps to distinguish between the intellectual and the emotional stimulus afforded by any given piece of music, but generally speaking it is true to say that the appeal of shape and form should be assigned to the intellect, whereas the appeal of rhythm and the effect of climax are largely emotional. Any attempt to formulate the emotional effect of such an elusive thing as music is however better avoided. It is a useful exercise to reason why a piece of music should appear to us good or bad, but when we attempt to define its appeal, we are on insecure ground. It is sufficient then to aim at stimulating the intellectual curiosity of the pupils, and to leave the latent emotions to develop unchecked and unhindered by outside interference. Interest in the work may be fostered by attendance at outside concerts once or twice during the term, or an occasional performance of opera, where feasible. Some kind of preparation is however desirable, and, if possible, the pupils should be acquainted with at least the subject matter of the principal works, which they are going to hear. Those pupils, who are learning instruments, should be encouraged to get up little concerts devoted to the works of the term's composer, illustrating possibly

some special phase of his work ; as a rule the music set in the syllabus should be avoided. A word of warning is perhaps necessary in this connection ; the syllabus itself is not of course a carefully balanced concert programme, and must never be performed straight through as such.

An informal examination at the conclusion of the term's work will be found expedient ; specimen questions are to be found at the conclusion of the volume. Questions should be rigidly confined to facts, aesthetic appreciation or criticism being eschewed. Nothing is more lamentably contrary to the whole spirit of the subject than sentimental rhapsodizing, high-flown descriptions of concrete images conjured up by absolute music and the like. The pupil who sees Gothic cathedrals in Bach fugues and dancing dervishes in Brahms waltzes has no true appreciation of the music, and is the victim of faulty instruction.

The method employed in the selection of composers for study needs perhaps some elucidation. The number is purposely restricted to twelve, partly to conform to the customary school span of four years, and partly to ensure by means of a short cycle that all pupils at some period of their school life should make acquaintance with the work of the greater composers ; to extend the number far beyond that selected would probably result in some pupils studying a string of minor composers and never reaching Bach and Beethoven at all. Of the composers included, seven—Bach, Mozart, Beethoven, Schubert, Schumann, Brahms and Wagner—would probably be admitted by all, whatever their personal predilections might be. The remainder are more debatable. Whatever the intrinsic value of Handel's music, its inclusion is justified, if only because it sums up the style and tradition of the music of a century, and thus forms a fitting prelude to the study of Bach and the great

Viennese composers, saving hours of tedious drudgery among the host of unimportant composers, who between them fashioned the implements with which their successors were to work. The other composers may appear an arbitrary selection; their respective merits need not be argued here, suffice to say that they have all composed music, which is suitable for study by the musical neophyte and which does not make great demands on the technique of the performer, which is everywhere assumed to be very limited. On this ground alone César Franck has had to be omitted. After some hesitation it was decided to eschew the more modern composers altogether, not so much by reason of their modernity as of the difficulty of adequate selection within so limited a compass. To the rising generation all the paraphernalia of contemporary music should be among the commonplaces of life, because it can never remember the day when such things were new. The dissonances of Ravel are therefore as much taken for granted by the child of to-day, as were the daring harmonic progressions of Wagner by the child of yesterday. The reader need only look back into his own musical past, if he has one, and compare his impressions of the musical pioneers of that time with the criticisms levelled at them by a still older generation, and then transpose the whole situation to the present day. The characteristics of contemporary music are after all only a reflection of the general consciousness of the present day in one of the many available mediums of expression. The modern child is assimilating these characteristics in every other phase of its existence and gladly recognizes them in music as something already experienced and made its own. Those who have not kept in touch with the more recent developments in music may even find difficulties with Moussorgsky and Debussy—both composers are however firmly established as vital parts of the foundation on

which the music of to-day is being built and, if the idioms, which they employ, are thoroughly assimilated, the transition to the music of to-day, in which our own country is playing so important a rôle, will be facilitated.

In conclusion, a few words of warning on the general position of music in education may not be amiss. Music is bound to play an important part in school life, and the spirit which permeates the appreciation lesson should be present on every occasion when music is played. If the true object of the lesson is realized, anything unworthy or meretricious will be immediately detected and spurned—the touchstone will be applied to hymn tunes, unison songs, pianoforte pieces alike, and those which are obviously insincere, uninspired, trivial and mawkish will be given short shrift. Unfortunately most hymn tunes and a good deal of educational music will not stand the most superficial test. The confusion resulting from a shifting standard of values would be disastrous: this can only be avoided if the faculty of discrimination, which we seek to train in the Musical Appreciation class, is never in suspense and is applied impartially and instinctively, whenever music is heard. A careful censorship should therefore be maintained in all directions: there are several collections of fine hymn tunes from those of J. S. Bach onwards, which will satisfy the most eclectic taste: the standard of educational music has risen enormously of late years and a judicious selection can be made which will not be unworthy to stand beside the music in the term's Syllabus.

Finally, the writer wishes to disarm possible criticism of this little book by emphasizing the fact that it is not meant for the expert professional music teacher. He does not claim that there is anything original in his facts though he trusts that the presentation of them may fill an existing want. He is conscious

that he has left much unsaid that might have been said with advantage: it is difficult to hold the balance. He has consciously, for want of better, adopted the language of the music primer and trusts that the few common technical expressions, which could only be explained by long paraphrases, will cause no difficulties to readers who are not deeply versed in the subject. As little as possible has been assumed and that little can be found fully explained in a hundred and one other books which exist for the purpose. If only a few should be led with the help of this book to a fuller realization of what the best in music can give them, the writer will not feel that his labours have been in vain.

FIRST YEAR

FIRST TERM

GEORGE FREDERICK HANDEL
(1685-1759)

THE path of musical history is littered with the wrecks of reputations won during the lifetime of their owners ; these unfortunates have, for the most part exchanged the esteem of their fellowmen for oblivion and the neglect of an unsympathetic posterity. Without in any way denying the respective merits of Handel, Haydn or Mendelssohn it is a little difficult for us in the twentieth century to understand the intense enthusiasm of our ancestors for their music. For us the first half of the eighteenth century, when Handel flourished, is the age of Bach, the second half of the same century, when Haydn dominated the scene, the age of Mozart ; similarly Mendelssohn has been displaced by Schumann. Bach was regarded by his contemporaries as a fine organist, but otherwise rather a dull pedant ; Mozart was relegated to a pauper's grave ; Schumann, it is true, succeeded in winning a certain measure of esteem from his contemporaries but he was generally misunderstood.

Popular success is most certainly written largely on the wall as a warning to composers. We have only to consider what qualities in music will ensure its immediate acceptance and final rejection ; it need not be meretricious or vulgar, but must exhibit in full the idiosyncracies of the age for which it is intended. The music of the greatest composers, on the other hand, is written

with ruthless disregard for any dictates of fashion ; it is in every sense for all time except perhaps for the times in which it is written. Any conscious concession to popular taste, be it ever so slight, involves a sacrifice of self-respect on the part of the composer. We must therefore approach Handel with a proper realization of his great limitations ; his obvious faults must not however be allowed to obscure those solid virtues in his music, which will always ensure him a place among the greater composers.

Handel was born at Halle in Saxony in 1685, in the same year as J. S. Bach and Domenico Scarlatti. He encountered the usual opposition from his parents to the adoption of a musical career, but succeeded in practising on a spinet in the garret of the house, unknown to his father. When on a visit to Weissenfels with his father he was allowed to play the organ in the chapel and attracted the notice of the reigning duke who persuaded the father to allow his son's talents to follow their proper bent. After three years hard work under Zachau, the organist at Halle, Handel went to Berlin where he met his future rival Buononcini, but soon returned to Halle. After the death of his father he went to Hamburg, where he played violin in the orchestra in the opera house under Keiser and later the harpsichord. Here Handel's first operas were performed. In 1706 Handel went on a visit to Italy, the musical Mecca of those days, where some of his music was performed. In 1709 Handel became Capellmeister to the Elector of Hanover, who later became George I, King of England, and in 1710 and 1712 he paid visits to England where his opera " Rinaldo " was given. Handel outstayed his leave, and on the accession of his master as King of England he remained in disgrace, until he had propitiated the king's resentment by the performance of the famous water music. The rest of his life was spent in

this country with the exception of the years 1716-1718 when he was in Hanover with the king. Handel's first post on his return was that of organist and composer to the Duke of Chandos at Cannons, near Edgware, where the Chandos anthems and "Te Deums" were written. In 1720 he accepted the post of director of the Italian opera. Then followed years of the cabal, intrigue, scheming and plotting, inseparable from operatic enterprise, culminating in the famous rivalry with Buononcini who was put up by a faction in opposition to Handel. Finally in 1737 Handel became bankrupt and his health giving way, he was forced to go abroad to recover. He was soon back in England again and after a few more years of unsuccessful operatic productions, he settled down in 1740 to write the great series of oratorios with which his name is inseparable. The first performance of "The Messiah" which was composed in twenty-four days, took place in Dublin in 1742, and it was immediately accorded a position in public esteem which it succeeded in maintaining all through the nineteenth century. A second bankruptcy, engineered by his old enemies of the rival operatic faction, took place in 1744, but only stemmed the tide of composition for some eighteen months, and the succession of oratorios continued until 1752, when the composer was smitten with blindness. He lingered on until 1759, dying in Brook Street, London, and was accorded burial in Westminster Abbey by his adopted fellow-countrymen. During his lifetime Handel attained a general popularity almost without parallel in musical history; he was for years one of the public characters of London and is the only composer who was honoured during his lifetime by the erection of a statue. A man of high integrity and uncompromising honesty, he had, nevertheless, an uncontrollable temper which was bound to lead to numerous enmities. After his death he became almost an object

of adulation in England and his music the one standard by which every novelty was tested.

We must not expect to find any striking innovations of form or harmony in Handel's music; he did not initiate or do much to advance the technique of music in any way. He refined and improved the stock material, which was the common property of every composer during the previous hundred years, until it became in his hands, superficially at least, a perfect thing. Handel was a consummate craftsman rather than a great artist, a Cellini rather than a Donatello. Our admiration for the workmanship in his music must not however blind us to the poverty of the substance. It is easy to appreciate the feelings of those, who heard for the first time the familiar thing supremely well done, and to justify on this ground alone the lack of originality, the wealth of mannerism and the well worn *clichés* which characterize the bulk of Handel's music; but these shortcomings inevitably detract from its value and render it wearisome and insipid to ears ignorant of those crude ill fashioned prototypes, from which the music derives. To appreciate Handel's music to the full, we must browse on the musically arid waste of the later sixteenth and early seventeenth centuries; we need only compare a Corelli violin sonata with its Handel counterpart. In style there is very little difference, in construction there is no comparison: the Corelli sonata is amorphous, full of ill-concealed joins, pointless cadences and other characteristics of a primitive state. The Handel sonata on the other hand is beautifully put together, admirably polished with suave instead of angular melodies—the very embodiment of the classical perfection of that day. To see the other side of the picture and to realize Handel's weakness, we need only contrast his music with that of his great contemporary, John Sebastian Bach. Bach certainly drew largely on the work of his immediate

predecessors, but he added so much from his own store that the finished product bears only a superficial resemblance to its pattern. The deep intensity of feeling, with which Bach's treatment of the Passion is impregnated, throws into high relief the superficial solemnities of Handel's setting of the same subject in " The Messiah ". The cold formalities of Handel's harpsichord suites are in striking contrast to the romantic beauties and harmonic experiments of " The Forty-eight ". The long delayed recognition of Bach's greatness influenced the whole course of musical history; the artificial worship of Handel, fostered at first by the conservatism of polite society, and subsequently by that form of wholly irrelevant religious feeling, which found expression in the oratorio, retarded the renaissance of English music by at least one hundred years, after giving a final *coup de grace* to the decaying native school of music, which had produced Byrd and later Purcell.

Handel's music at its best resembles massive architecture, formal in design but large in conception; its effect is similar to the effect on the eye of the Palace of Versailles—grand in its simplicity, harmonious, restful, but not stimulating or inspiring. Handel has all the virtues of the classic; his music is too perfect to be really exciting, but his ideals are too low to make this perfection wholly satisfying. The simplicity of his style is very refreshing at times—one appreciates the absence of any vulgar baroque—moreover his music is very grateful to perform, and on it were fostered a long and distinguished line of oratorio singers. It is also remarkable for its appeal to those who take an intellectual pleasure in music; among Handel's many admirers, eminent in the world of letters and philosophy, are to be found men like Samuel Butler, whose interest in music is otherwise negligible. The absence however of any real emotion in Handel's music, due no doubt largely to the conditions

under which the composer worked, limits its interest for the audiences of to-day. Handel lived in times when music was a trade, and inspiration a mere incidental in composition, when emotion, other than a vague sentimentality, was severely discouraged.

Handel's genius lay in purveying the kind of music, which the polite world of his day demanded; when opera was popular, he composed operas; when enthusiasm for opera had expended itself, he provided oratorios. He put at the disposal of his admirers all the rich and varied experiences of his cosmopolitan existence. He was not ashamed to borrow without acknowledgment, or even to steal, in the interests of his clients, though in partial justification it must be said that he usually improved upon his originals, and maintained a high standard of artistic excellence throughout. There is much to admire in clever workmanship, but it can never rank beside creative genius. Handel at any rate towers above the mediocrity of his environment, even if we cannot admit the claim of his admirers and accord him a place beside his great contemporary, John Sebastian Bach.

* * *

SYLLABUS

1. Set Books:
   (1) *Studies of the Great Composers*, pp. 22-59, by Sir Hubert Parry. (Routledge).
   (2) *The Master of the Musicians* (a story of Handel's day), by Mrs. Emma Marshall. (Seeley).
2. Music:
   (1) "The Harmonious Blacksmith" (Augener. 6d.)
   (2) Prelude, Air and Variations: from "Three Lessons" (Augener. No. 5095. 2s. 6d.)
   (3) Violin Sonata in F. (Augener. No. 7502. 3s.)
   (4) (a) "He shall feed His Flock" (Messiah). 1s.
   (b) "Ombra ma fui" (Serse). 1s. 6d.
   Both in Augener's Edition.
   (5) Concerto Grosso in D minor: miniature score, (Payne's 273. 1s. 6d.), or, arranged for pianoforte duet (Peters. No. 2695a. 2s. 6d.)

3. Gramophone Records:

(a) "The Harmonious Blacksmith" (harpsichord). H.M.V.—D. 645. 6s. 6d.

(b) "He shall Feed His Flock" and "Ombra ma fui." H.M.V.—D.B. 506. 8s. 6d.

(c) Water Music. Columbia—L. 1437 and 1.1438. Each 7s. 6d.

(d) Violin Sonata in D major. H.M.V.—E. 279 and 280. Each 4s. 6d.

Considering the indefatigable industry of the composer comparatively little of Handel's music is heard to-day, and that little is limited to a small range of works. "The Messiah" occupies a peculiar position in the affections of the English people and is likely to maintain it so long as choral singing remains the peculiar glory of our country; the other oratorios are now generally neglected. The operas have long since passed from the current repertoire, though isolated arias are often heard at concerts. The violin solo and duet sonatas enjoy a widespread popularity, especially by reason of the fact that they make no excessive demands on the limited technique of the amateur. The term's syllabus has chiefly to rely on Handel's instrumental music which, though it does not represent the composer at his best, gives a very good general idea of his style and methods. Handel's keyboard music was written for the harpsichord, an obsolete instrument which, while incapable of the sustained tone of the modern pianoforte, possesses a peculiar technique of its own; on the pianoforte Handel's music is therefore heard at considerably less advantage than on the instrument for which it was written. Vocal music is Handel's most notable contribution to the music of the world: as it was largely written for the greatest singers of the age, it makes technical demands which the ordinary singer can hardly satisfy. Full use should therefore be made of the many excellent gramophone records available

which cannot be specified here in detail for want of space.

(1) *"The Harmonious Blacksmith"*: Those who possess gramophones should study this work with the aid of Mrs. Gordon Woodhouse's harpsichord record (H.M.V. D. 645): for others an adaptation for pianoforte is provided. The origin of the air and its mysterious title are fully discussed in the standard authorities and need not be recapitulated here. Suffice it to say that the popular story of the blacksmith of Edgware was invented long after the composer's death and is now held to be as apocryphal as that connected with the C sharp minor sonata of Beethoven. These variations form the last movement of the Fifth suite of a collection styled "Suites de Pièces pour le Clavecin", published in 1720 and composed by Handel for the daughters of the Prince of Wales, to whom at the time he was giving instruction.

The tune is a very beautiful one: its grave dignity and austere charm are typical of the composer at his best. The variations, originally called by the old English term "Doubles", are of the decorative variety, and the main theme is never far distant. It is difficult to believe that they were written in the same century as Bach's great "Goldberg" variations, which are just as modern in feeling as Handel's are archaic. Note that the first four variations go in pairs, the characteristic semiquaver and triplet figures appearing first in the treble and then in the bass; both rhythmic devices find a place in this order in most sets of variations written about this time (cf. Corelli's "La Folia"), it being so arranged that each variation should surpass its predecessor in rhythmic speed.

(2) *Prelude, Air and Variations*: This is the first of three "Lessons" for harpsichord. The term "Lesson" had by Handel's day lost any educational significance and was used loosely for the separate movements, which

together formed a "Suite" (cf. the modern use of "Etude"). In this case Handel has deviated from the customary chain of dance movements, which comprised the suite of his day. The prelude is typical harpsichord music, the arpeggios being written for an instrument, which was not capable of sustained tone; such repetitions as occur in bars 9-10, 15-18 lose their effect if played on an instrument without a double manual or stops to vary the tone. The first four bars of the succeeding Allegro furnish a further instance (cf. Bach's "Italian Concerto"); the first two bars should be played *forte* and the following two *piano* to obtain the effect intended; note further instances in bars 5-8, 9-12, 13-14 and 15-16. Bars 5-7 are a good example of one of Handel's commonest mannerisms—the repetition in sequence of the same figure up or down the scale. The structure of the movement is very simple and held together by the little semiquaver figure, which is bandied about from treble to bass and vice versa; emotional content there is none, the music is purely decorative, like a pretty wallpaper.

The Air and Variations follow closely on the lines of "The Harmonious Blacksmith" variations, with which they should be compared. The air is a very beautiful tune, rhythmically interesting and with a fine climax in the penultimate bar. It won the admiration of Brahms to such an extent that he wrote a fine set of variations himself on this theme (op. 24) and a comparison between the two sets affords an instructive example of the difference between the old and the new methods of writing variations. Brahms' set represent a number of moods suggested by the theme, and they are therefore purely subjective and not necessarily variants of the actual theme at all though harmonically based upon it; they belong to the same class as the variations which Beethoven wrote at the end of his life

or the Bach "Goldberg" variations. Handel's variations on the other hand are just pretty decorative patterns woven about the theme.

(5) *Violin Sonata in F*: Handel was one of the most proficient harpsichord players of the age; he was also a violinist of some ability and wrote a number of sonatas for the instrument with figured bass, which were published as opus 1 in 1732. In the Handel sonatas the harpsichord part is merely an accompaniment, constructed at will by the player from the figuring supplied by the composer. The Bach violin sonatas on the other hand contain an independent part for the keyed instrument, equal in importance to that written for its companion. Bach's sonatas therefore anticipate the duet sonatas of Mozart and Beethoven, whereas those of Handel derive directly from the old Italian sonatas of the Corelli school. Though Handel conformed to the stereotyped conventions of his model with respect to the character of each movement and its position in the sonata, he naturally achieved a far greater fluency of expression.

The first movement of the sonata under discussion is suave and mellifluous; there are none of those peculiarities of construction associated with the sonata of Haydn's day and subsequently incorporated in the connotation of the word itself. There are therefore no formal subjects, and the movement is held together by the first phrase of four bars, which recurs, slightly elaborated in bar 18 and again at bar 47. The second movement is usually in contrapuntal style, dignified and austere; in this case, Handel has given us a light-hearted opening, following by a more serious middle section (e.g. bars 18-21), which later passes back into the first mood with just a hint of solemnity in bars 36-70. There is a trace of conventionality about the violin figure in bar 9 seq. and elsewhere with its upward sequence,

but this movement shows more attempt at thematic development than the first, and great play is made with the interval of the diminished seventh in bars 16 and elsewhere (cf. also bar 6). The third movement is in true Italian style in the manner of Corelli; it is a beautiful piece of workmanship, but too polished and calculated to be deeply emotional in spite of a finely developed climax in the final bars; it is so constructed as to exhibit to the full the singing qualities of the solo instrument. The final Giga is delightfully frivolous and reminiscent of those with which Corelli was wont to terminate his sonatas. The Giga is a dance of Italian origin, and probably owes its name to an old word for the violin (cf. German "Geige"); it is almost always in compound time and concluded the series of dance tunes which comprised a Suite. Note the ascending sequence in bars 1-3, and the descending one in bars 9-11, the effective break into simple time in bars 23 and 25 and the climax in bar 37.

(4) (a) "*He shall feed his flock*": this is one of the most famous arias in "The Messiah": it is a beautiful and noble conception in spite of the clumsy arrangement of the words to the music, which is pastoral in character (cf. the Pastoral symphony in the same oratorio) and obviously suggested by and more suitable to the words of the first verse than of the second.

(b) "*Ombra ma fui*": this is a good example of Handel's secular arias; for some unexplained reason this song is popularly known as the "Largo" and as such has been subjected to frequent maltreatment at the hands of the adaptor. It is a good instance of the uniformity of Handel's style; whether the subject be secular or religious, Handel wrote the same kind of tunes and there is none of that distinction which we find so marked in Bach's sacred and secular cantatas. So detached has the tune of this aria become from its

setting that it is a favourite piece with church organists, who are not normally prone to look to the opera house for their voluntaries. "Serse" (Xerxes), the otherwise forgotten opera in which this aria occurs, was one of the thirty-nine Italian operas and was composed in the year 1738. The grace and dignity of the classical Italian style are nowhere better exemplified. Note the diatonic simplicity of the orchestral introduction, outlining the beautiful binary tune, which is to come, and the great expansion, which the first half of the tune (bars 1-9) undergoes in the aria proper (bars 15-38) whereas the second half (bars 10-14) is repeated intact with only slight modifications (bars 39-43) apart from a three bar coda to round it off.

(5) *Concerto grosso in D minor*: Handel composed twelve concertos for strings and the collection was published in 1739. His concertos belong to the same category as those of the old Italian masters, Corelli and Vivaldi, and have close affinity with the Brandenburg concertos of Bach. These concertos were not intended as a vehicle for the display of virtuosity, as were the concertos of the later composers. Orchestration was in its infancy in the days of Handel, and the concerto grosso was the first attempt at purely orchestral music. In a concerto of this type a small group of efficient soloists ("concertanti"), string or wind players, was contrasted with the main body ("ripieni") of more or less inefficient string players, who were often brought up from menial tasks in the buttery or kitchen for the purpose. The "ripieni" were further supplemented by a harpsichord player, working from the figured bass, who replaced the modern conductor by keeping the orchestra together in addition to his proper function of filling in the harmony.

The "Overture" in this work is a broad, solid piece of music, dignified and serious in the Italian manner.

Note the imitation between first and second violins in bars 1-4, first at the interval of a bar, subsequently of half a bar. The three soloists, in this case two violinists and a violoncellist, play with the orchestra throughout. The second movement, as usual, is fugal in character; the answer in bar seven is played by second violins and violas in unison, but the latter drop out in bar eight, presumably owing to the fact that they could not be trusted to play in the higher positions and the weakness of tone of the eighteenth century second violin was probably less noticeable in fast passages than in slow. The violas are similarly strengthened by the violoncellos in bars 23-24. The whole movement bustles along in a perfect welter of counterpoint, and again there are no passages for the soloists. The little epilogue in common time, with which this movement ends, in direct contrast with the mood of the remainder of the movement, is a common device of the composer and of the age. The slow movement is also true to type; the solo instruments hold the field in bars 10-13 and elsewhere. The cold formality of this movement and a lack of independence in the part-writing make it perhaps less successful than the others; the ear too is beginning to long for the relief of a change of key, but the principle of key contrast between movements was not yet systematically practised. The third movement affords very little respite from the solemnity of the rest; it is full of interesting contrapuntal devices, imitation and the like, but the mood is unchanged. The last movement is opened by the solo violins, the second imitating the first; both join the main orchestra again when it enters in bar 5, but start off independently in bar 16 only to resume with the orchestra in the next bar. There are constant alternations of this kind throughout the movement, sometimes the soloists play by themselves or together, sometimes with the orchestra. The parts allotted to

the soloists differ in no essential from the rest of the movement, and no opportunities for technical display are offered them, the sole intention being to secure a variety in the balance of tone. This movement is eminently typical of the methods of the composer; it is moreover skilfully worked out and very effective in performance.

SECOND TERM

JOHN SEBASTIAN BACH
(1685-1750)

THE year 1685 saw the birth of three of the greatest composers whom the world had up to that time produced, John Sebastian Bach, Frederick Handel and Domenico Scarlatti. Each stands in striking contrast to the other two, but all three exhibit to an appreciable degree the essential characteristics of the eighteenth century. Scarlatti virtually laid the foundations of modern pianoforte technique and in many ways anticipated the harmonic innovations of much later composers. Handel, who was studied last term, improved upon the work of his contemporaries and predecessors, without exhibiting any marked progressive tendency. Bach, on the other hand, for all the limitations and conventions of the century in which he lived, was the father of modern music and Schumann rightly said of him that music owes almost as great a debt to him as a religion owes to its founder. It is however not until quite recent times that the full weight of his influence has made itself felt.

The life of Bach calls for little comment. He lived the life of any little provincial court conductor or organist of his day, and never attained an international fame during his lifetime as a composer, though as an organist he was well enough known. He was the culminating point in a family which for generations had been reputed musical. Bach was born at Eisenach—a place so intimately connected with Martin Luther—but was left

an orphan when he was ten years old, and went to live with his elder brother at Ohrdruff. He very soon gave evidence of those striking gifts which were afterwards to make him famous. His first official post was as a chorister at Luneburg, and while there he had many opportunities of hearing the recitals of the famous organists of the day. His first appointment as organist was at Arnstadt, near Weimar, and here he began writing, for the use of his choir, the first of the long series of church cantatas. In 1705 he is known to have gone on a journey to Lübeck and to have heard Buxtehude the great Danish organist and composer. The influence of Buxtehude on Bach's work at this time is noteworthy. In 1707, after his first marriage, he was for a short time at Mulhausen, but soon moved to Weimar, where he remained for nine years, which passed without incident, except for a visit to Dresden in 1717, where the famous contest with Marchand, the French harpsichord player, took place. From Weimar he passed on to Cöthen, to become "Capellmeister," or conductor to the reigning prince, and here the majority of his instrumental compositions were written. While at Cöthen he married for a second time, his second wife being the Anna Magdalena of the Notebooks. In 1723 Bach went to Leipzig to become Cantor of the school of St. Thomas, and here he again turned his attention to church music. Those four monumental works, the Passions according to St. Matthew and St. John, the Christmas Oratorio and the Mass in B minor, were written at this time. In 1747 Bach went to Potsdam to visit Frederick the Great, and played there on the Silbermann pianofortes. Frederick was an enthusiastic amateur and a flute player of some ability. He tested the capabilities of Bach much as the Queen of Sheba did those of Solomon. In his later days Bach again produced instrumental music, and added a second volume of Preludes and

Fugues to the previous collection, published while he was at Cöthen, thus completing the so-called "Forty-Eight". He became totally blind before his death, which took place on the 28th July, 1750.

The Bach family has attained a reputation among eugenists quite independent of its fame among musicians. None of John Sebastian's forebears, however, achieved more than a transitory and local significance, but two at least of his sons, Philipp Emmanuel Bach and J. C. Bach (sometimes known as the English Bach) enjoyed a reputation among their contemporaries far exceeding that attained by their father during his lifetime. Philipp Emmanuel is in many ways of even greater historical importance than John Sebastian so far as eighteenth century music is concerned; he evolved a style of his own, which, while bearing little resemblance to that of J. S. Bach, was largely instrumental in fashioning the sonata form, which the great Viennese composers later adopted as their own. The influence of J. S. Bach became first apparent in the mature work of Mozart (cf, the duet for two men in armour in the initiation scene of "The Magic Flute") but did not permeate music as a whole until the nineteenth century was well advanced. When Mendelssohn discovered the B minor Mass, Bach at once assumed a position almost without parallel in musical history. It is safe to say that very little music was written during the prolific period ending with the last decade of the nineteenth century, which does not bear the mark of his influence somewhere; the music of "The Mastersingers", and the symphonies of Brahms alike owe a debt to the man who first demonstrated the emotional possibilities of counterpoint and emancipated the fugue from the dull pedantry of the theorist. It is no mere accident that the recognition of Bach should have coincided with the height of romanticism in music: however classic and formal the moulds in which he

worked, his music is of true romantic complexion, acutely sensitive to any verbal suggestions in the text, dramatic in the extreme, consistently subordinating the form to the idea. These qualities in Bach's music give it a strangely modern atmosphere, which is at once checked by the mechanical imperfections over which he had no control. The orchestra of Bach's day was wholly inadequate for his purpose; wind instruments in particular were rudimentary in the extreme and we can only attribute the tremendous demands which he makes on horns and trumpets to a courageous faith in the ultimate perfection of these instruments. Had he bowed to the limitations imposed on him by the players of his day the consequent loss of brilliance would be irremediable; his orchestration would to-day have sounded as archaic as does Handel's. Some of his writing for instruments must be accepted as frankly experimental, such, for instance is the accompaniment to the "Quoniam" of the B minor Mass, which borders on the grotesque; throughout his work, however, there is a conscious striving after orchestral colour which is well in advance of his age. Bach's writing for the voice displays an impatience of the limitations of that organ which is shared by several great composers. He treats the voice too often as an orchestral instrument and makes little concession to the natural desire of the singer for an effective vocal line; no better evidence of this could be given than those passages where the voice and the "obbligato" instrument, which usually accompanies it, imitate one another, the former often singing a passage with superhuman effort only to be echoed by the instrument with provoking ease.

The general level of Bach's work is surprisingly high, considering the amount which must have been written for specific occasions and not necessarily under the direct stimulus of inspiration. The culminating point is undoubtedly reached in the great B minor Mass, which

ranks amongst the greatest masterpieces of the world and is accorded universal homage. The St. Matthew Passion Music follows closely behind with a whole host of church and secular cantatas, motets, violin sonatas, which include the great "Chaconne", Brandenburg concertos for orchestra and the keyboard works. A surprisingly large proportion of Bach's music has succeeded in maintaining itself in the modern repertoire; in fact his works are more generally and universally performed now than those of any other of the old composers. This proportion however is small compared with the output which has survived and there are a great many beautiful works especially among the Church cantatas, which still await full recognition. There is also a large bulk which can only be characterized as dull, but however dull, Bach's music is never vulgar or meretricious. Much of Bach's work seems to present day audiences too introspective, and his apparent morbidity on the subject of death appears strange, in view of his otherwise buoyant temperament. The prevalent pietism of the age must, however, be taken into account. He was born into a Germany exhausted by the wars of the seventeenth century, and particularly by the Thirty Years War, which killed all the flourishing artistic life of the sixteenth century. When we contemplate the aridity of the literature of his time and the pre-occupation with French culture then so prevalent, we marvel all the more that this great man could so retain his national feeling and express the sentiments of his own people and his own age.

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SYLLABUS

1. Set Book:
   Studies of the Great Composers, pp. 60-90, by Sir Hubert Parry. (Routledge).

2. Music:
   (1) Air in D, arranged for pianoforte (Edition Nationale. No. 1001. 1s.)

(2) Anna Magdalena's Notebooks (Edition Nationale. No. 5033. 1s. 6d.)
(3) Prelude and Fugue in D major (Edition Nationale. No. 125. 1s.)
(4) English Suite No. 4 (first movement) (Edition Nationale. No. 614. 1s.)
(5) Chorales. Nos. 102, 138, 362 and 545. *The English Hymnal* (with Tunes) (Oxford University Press. 7s. 6d.)
(6) "My heart that believest." No. 24 of "Bach's Songs and Arias" for Soprano (Augener. 1s.)
(7) Schemelli Hymns. Nos. 31, 32 and 33 of Bach's Songs and Arias for Soprano (Augener. 6d. each.)
(8) Inventions for Violin and Pianoforte (Peters. No. 2957. 3s.)
(9) Double Concerto for two violins and strings (arranged for pianoforte) (Peters. No. 231. 4s.)

3. Gramophone Records:
(a) Double concerto for two violins. H.M.V.—D.B. 587 and 588. Each 8s. 6d.
(b) Air in D. H.M.V.—D. 684. 6s. 6d.
(c) "My heart ever faithful." H.M.V.—D.B. 305. 8s. 6d.
(d) Fugue in D major. H.M.V.—D. 595. 6s. 6d.

The works selected for study can only show the slighter side of Bach's genius. It is an inevitable handicap that he composed no works for the modern pianoforte. He is known indeed to have played on a Silbermann pianoforte during his visit to Potsdam, but these instruments were full of imperfections and found but little favour in his eyes. The great bulk of his "Klavier", or key-board music, apart from the organ works, was intended for performance on the clavichord. The clavichord was a soft-toned, sensitive instrument, inaudible at any distance, but capable of the "vibrato" effects, which in modern days are monopolized by the string family. He also wrote for the harpsichord or spinet. This instrument possessed a harsh and strident tone, not unlike that of a guitar. The tone could not be sustained or varied, as was the case with the clavichord, and the string once struck could not be vibrated at will. The harpsichord normally had two or even more

manuals or keyboards, and often some rather ineffective stops, similar in appearance to organ stops. The gramophone records of Mrs. Gordon Woodhouse, which are recommended, give a most faithful reproduction of the tone of this instrument. It is important then to realize that a performance of Bach's keyboard music on a pianoforte is a mere makeshift. These works were written for instruments with a completely different technique, and much is lost in the process of transcription.

(1) *The Air in D* : This forms the second movement of the Overture in D, one of a set of four for various instruments, this particular work being scored for strings, three trumpets, two oboes and drum. The term " overture " is odd, as the work is on a big scale and consists of several dance movements, prefaced by a prelude. The Air is played by the strings alone, and the melody by the violins. A transposed arrangement of this piece has been made for violin solo, and in this form it is a favourite salon piece for violinists, who term it the " Air on the G string ". Note particularly the octave leaps in the bass, and compare with those in the Sanctus in the Mass in B Minor, likewise in the key of D. It would be hard to conceive a tune of more serene and utter loveliness than this. It is noteworthy that these overtures were first brought to light after Bach's death by Mendelssohn, who did so much to popularize Bach's work.

(2) *Anna Magdalena's Notebooks* : Bach's second wife helped the composer in the arduous task of making fair copies of his works, and several manuscripts have come down to us in her clean, neat writing, among which is a volume of note books compiled over a number of years and containing a collection of short pieces and songs evidently intended for her personal use. The edition recommended is confined to keyboard pieces, but the complete volume also contains several songs, one of which, " Art thou near me ", written by Bach for his

wife, is one of the most intimate and touching things we possess. Attention is directed particularly to number 15, "Musette," which affords sufficient evidence that Bach possessed a vein of humour (witness too his song about his tobacco pipe). In structure this musette has something in common with so-called ragtime, e.g., bars 3 and 4. The bulk of the pieces are small dances, slight in texture, yet bearing the stamp of a great and original mind.

(3) *Prelude and Fugue in D*, from the first volume of the Forty-eight Preludes and Fugues, published in 1722. This collection is epoch-making in that Bach thereby took his stand among those pioneers who were bent on introducing the system of "equal temperament" into European music. Without this system there could have been no Beethoven, no Wagner, and in this detail alone, modern music owes a great debt to Bach. It is unnecessary to explain to pupils the effects of this innovation in tuning, and it will suffice to say that up to that time modulation into extreme keys was impracticable. The prelude here in question is quite straightforward, and needs no special comment. The fugue is in four parts and must not be taken as slowly as the direction "lent et majestueux" would indicate. The exposition consists of the subject, in the bass voice, enunciated in bar one, the tenor entering with the "answer" in the dominant (A) in bar two, and the subject and answer recurring again in the alto and treble respectively in bars 4 and 5. The fugues in this collection are in no way academic and Bach has shown how a genuine art form can be made out of a skeleton of the most rigid and formal type.

(4) *Suite in F.* (Fourth English Suite), prelude : A busy little piece—note that the little tune consists of two bars, and is heard first in the treble and then in the bass. In bar 12, second half, however, the first bar of this tune

is played on top of the second bar, and in the following bar the position is reversed. Note also the suspensions in bars 16 and 17, and compare with those in bars 25 and 26 and elsewhere. These impart an old world flavour to the piece. Page 6 is merely a recapitulation of page 2, rounding off the composition. The origin of the term "English suite" has never been satisfactorily determined; many theories are advanced, but none receive universal acceptance.

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(5) *Chorales*: A selection of the Bach chorales in the English Hymnal is given below. Stress must be laid on the fact that Bach in most cases was merely adapting the work of his predecessors. The tunes were the compositions of various writers of the sixteenth and seventeenth centuries, most famous among whom is Martin Luther. They became a national heritage of the German people, and the composers of the day were accustomed to use them largely in their own compositions, one of the favourite methods being a free improvisation woven about each line of the tune and commonly styled "Choral prelude." Bach, besides writing a large number of choral preludes, arranged a great many chorales and composed some original ones. He also introduced them into the church cantatas, which he wrote for the Sunday services, and into the settings of the Passion.

No. 102 (both settings): The great chorale of the St. Matthew Passion. It occurs several times and two versions of the tune are given here, which should be closely compared. Notice the beautiful part writing, the richness of the harmonies, and the yearning sorrowful effect of the cadence ending on the dominant in the second version. After the tune has been learnt, it would be well to teach pupils to hum each subsidiary part in turn (in their own proper register of course), so that they may realise that each part—alto, tenor and bass—is as much a tune as the treble, and that

the music, unlike a hymn tune, is conceived horizontally not vertically.

Nos. 138 (first tune) and 187 : Two perfect specimens : notice the flowing melodious part writing, which in each case enhances the original beauty of the tunes.

No. 362 : This magnificent tune is by Martin Luther, but the setting here given is by Bach (though it is not so stated). This was the battle hymn of the Reformation, and the tune has been often used by subsequent composers, e.g., by Mendelssohn in his Reformation Symphony, and by Wagner in the Kaisermarsch. The tenor and bass parts are particularly beautiful and brilliant.

No. 545 : One of Bach's favourite tunes and constantly used by him in various forms. It might be well to contrast this beautiful setting of the tune from the St. John Passion with the one commonly used in Hymns Ancient and Modern for the hymn " All glory, laud and honour." The beauty of Bach's setting becomes instantly apparent.

(6) *Aria* : " *My heart that believest,*" (often styled " My heart ever faithful ") : This is an aria out of one of Bach's latest church cantatas : " So God loved the world." Curiously enough the accompaniment had already been used by him in an early secular cantata with an entirely different tune. This accompaniment is scored for violoncello and the whole movement is intended to be sung very fast, like a rollicking hornpipe. The direction " Presto " is one of the few which have the composer's direct authority, and in actual performance it is probably the most often transgressed of any. It should be pointed out that this work is in two sections, the first section in a modified form being repeated again after the second in accordance with the traditional form of the operatic aria.

(7) *Schemelli Hymns* : These form part of a collection of sacred songs published in 1736 by one Schemelli. Bach arranged a number of old tunes and composed some new ones himself for the collection. These hymns are not hymns in the ordinary sense of the word and were never intended for congregational use. They consist in the original form of a tune with a figured bass, from which the accompaniment has to be worked out. It is interesting to compare them with the chorales, which are of course composed in four real parts. The Schemelli hymns are for one solo voice with an accompaniment, and are more intimate in character and therefore unsuited for collective performance.

(8) *Inventions for violin and pianoforte* (originally figured bass) : Nothing is known about these four little suites, and their authenticity is even doubted. It seems however that they bear the mark of Bach's genius. In particular number 2 should be studied. The first movement is of great beauty and the other three of exceptional charm. Note the unusual names of the movements in these Inventions, and also the slow scherzo in common time in number 1. The scherzo later developed into a quick movement in triple time, and formed as such a middle movement of the classical sonata. This is one of the first instances of the term being used.

(9) *Double concerto for two violins* : Bach wrote a number of so-called concertos for solo instruments with accompaniment of a small orchestra, the most famous being the set of six called the "Brandenburg" concertos. His use of the word must not be confused with the modern use. The solo parts were not designed for the display of virtuosity, the idea being to afford a contrast between a small group of solo instruments and the bulk of the orchestra. This concerto, which Bach also arranged for two claviers and orchestra, transposed into

C minor, is scored for strings and continuo, i.e., harpsichord playing from a figured bass. It is one of the most famous of Bach's instrumental works. If a choice of records has to be made, the second movement should be obtained, as it contains one of the most lovely tunes ever written. It is virtually a duet for the two solo violins, the accompaniment being quite in the background. The music throughout is simple and easily comprehended, the various subjects being soon picked out. The first movement contains an archaism in the shape of the D major chord on which the movement ends, a later composer would have infallibly written a D minor chord. This F sharp is called a " Tierce de Picardie " ; its origin is uncertain, but it may perhaps have been due to a reluctance to end a composition in a minor key.

THIRD TERM

W. A. MOZART
(1756-1791)

Bach lived and died without making his influence as a composer very much felt among his contemporaries. After his death, it fell to the lot of at least two of his sons to achieve international repute, and one, Philipp Emmanuel, is of vital importance as the founder of the great Viennese school of composers, which culminated in Mozart and Beethoven. Philipp Emmanuel Bach departed altogether from the complexities and subtleties of his father's music, and introduced a simpler and more artless style of composition, which was later imitated by Joseph Haydn. Mozart proceeded on the same lines, but, owing to the greater emotional depth of his nature and a consummate technical equipment, he was able to outstrip even an original genius like Joseph Haydn ; indeed the relative position of these two composers is somewhat analogous to that of two contemporary writers Lessing and Goethe. Haydn, like Lessing, undoubtedly fashioned the moulds into which a little later Mozart was to pour the pure gold of his inspiration.

Wolfgang Amadeus Mozart was born at Salzburg on January 27th, 1756, six years after the death of J. S. Bach. His father, Leopold Mozart, was the court composer to the reigning archbishop ; he proved an admirable father in all respects. Five years prior to the birth of Wolfgang the Mozarts had a girl, Maria Anna.

We have become inured to the musical prodigy of late years and are accustomed to associate him with a glittering technique and a poverty of intellect, which rarely leads to anything. Mozart was a musical prodigy, but of an altogether different calibre. His genius was at the outset both creative and interpretive; the former quality is almost unique among children, though we have a contemporary instance in Erich Korngold. He could play the harpsichord when he was four years old, and composed a concerto for this instrument a little later. Two pieces of his, composed at the age of six, are given in the appendix to Holmes' Life. Like Richard Evelyn, he must have been at that age "a prodigy of wit and understanding, for beauty of body, a very angel; for endowment of mind, of incredible and rare hopes."

Mozart's early years were spent in touring round the courts of Europe with his father and sister. The success of these tours surpassed any that Mozart was to experience in the years of maturity. In Vienna the family had an almost royal progress; in Paris they were well received, while in London they remained eighteen months, and met John Christian Bach, a son of John Sebastian, often called the English Bach. Mozart was at this time eight years old. Such was the interest aroused in him that a paper was written on his attainments and sent to the Royal Society. It is interesting to note that his first symphony was composed in Lower Ebury Street, London. In 1769 after much travelling Wolfgang and his father went alone to Italy, the Mecca of musicians. Honours were heaped on the young composer. The Pope created him a Knight of the Order of the Golden Spur, an honour which was also bestowed on another famous contemporary composer, Gluck. At Bologna he was elected a "maestro di capella," while at Milan he saw the production of his first opera. As Mozart increased in years, his success correspondingly

diminished, and after much wandering, he finally settled down in Vienna, where he became closely associated with Joseph Haydn. Here his greatest operas were composed, Don Giovanni, the Marriage of Figaro and the Magic Flute. He also wrote many lovely symphonies, concertos, string quintets and quartets, his productivity remaining unimpaired until the end. His poverty and his fame increased together, until he died of typhoid fever in his thirty-sixth year, and was buried in a pauper's grave. The work on which he was aptly engaged at the time of his death, and which he never completed, was the great Requiem Mass.

Mozart is often called the " Musicians' composer ", just as Rubens is sometimes termed the " Painters' artist ". Most people probably pass through the same phases in the progress of their musical experience ; some composers outstay the course : such are Bach, Wagner and Schumann ; others, like Tchaikovsky, evoke an immediate response but fail to maintain their position. A third class cannot make their full appeal until experience has matured. Mozart is undoubtedly one of the third class. In the first burst of general enthusiasm for music, his work is apt to be dismissed as superficial, trivial, and lacking in emotional depth. It is only later when discrimination begins and a standard for comparison is achieved that Mozart comes into his own and, when once established, he is never dispossessed. After the complexities of the more modern composers, the very simplicity of Mozart's music is an untold relief, but it is rather the finish of his workmanship and the extraordinary spontaneity of his inspiration which give him so high a place in the affections of musicians.

His best work comes very near to perfection in the limits which he has voluntarily assigned himself : for all his ardent response, therefore, to the incipient romanticism

of the age, Mozart is a real classic, his style conforming exactly to Schiller's definition of classicism as the realization of an attainable ideal, as contrasted with the romantic who strives for an impossibly high ideal which he never reaches—a description which might well be applied to Beethoven. There is no evidence in Mozart's music that he ever experienced the deep emotions which resulted in the best of Beethoven's work ; he never on the other hand sends us headlong from the sublime to the ridiculous, as Beethoven sometimes does. Mozart is nevertheless in no way a shallow composer : much of his music is formal and uninteresting ; it is often dull, but never vulgar. He wrote prolifically, often to earn bread for his family, and the music commissioned by pupils or rich patrons is sometimes poor and uninspired. He composed music for an astonishing variety of instruments from musical boxes, " musical glasses " and barrel organs upwards. Among the curiosities which have come down to us is a double concerto for the two instruments which he disliked most of all, the flute and harp. Some of his hack work, however, has survived, notably the additional orchestral parts which he supplied for some of Handel's oratorios.

Only a small proportion of Mozart's large output has maintained itself in popular esteem. A great deal of his work is deservedly neglected, but the residue includes some of the greatest music we possess. As a composer for the stage, Mozart ranks among the greatest ; his musical characterisations, although confined within the conventional opera forms of his day, are unsurpassed —a strong vein of humour, to which he gives full rein, is a tremendous asset—it is ever piquant and delicate and perhaps nowhere more directly manifested than in the " Musical Joke", where the inefficiency of a troupe of village musicians is satirized and the pretentious dullness of the ordinary music of the day deftly parodied.

As a chamber-music composer, Mozart has never been surpassed ; the impeccable purity of his style has made it the model for all subsequent composers. On the other hand his works for pianoforte are hampered by the elementary state of the technique of this instrument, which was only just supplanting the harpsichord. It remained for Beethoven to lay bare the vast possibilities of the pianoforte and in comparison with even the early works for this medium of Beethoven Mozart's pianoforte sonatas appear dwarfed and inconsiderable ; exception must however be made of some of Mozart's works for pianoforte and other instruments in combination ; some of the concertos and the beautiful quintet with wind are on a very high level of excellence. Despite moments of occasional melancholy and even of solemn grandeur, Mozart's music is for the most part buoyant and light-hearted in character, often artificial, yet always spontaneous, sophisticated and at the same time unselfconsciously innocent—a curious medley of almost irreconcilable qualities.

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SYLLABUS

1. Set Book :

The Life of Mozart, by Edward Holmes (Everyman's Library) or *Studies of the Great Composers*, pp. 119-155, by Sir Hubert Parry (Routledge).

2. Music :

(1) Sonata for Pianoforte in C major (Edition Nationale. No. 5012. 2s.)
(2) Two pieces in C minor and E flat major (Edition Nationale. No. 240. 1s.)
(3) Symphony by Mozart in G minor (arranged for Pianoforte solo) (Augener. No. 8260b. 2s. 6d.)
(4) Songs by Mozart : (a) " Lullaby " (Augener. 1s. 6d.)
(b) " The Violet " (Augener. 1s. 6d.)
(c) "Voi che sapete " (Edition Nationale. No. 100. 1s.)

(5) Violin and Pianoforte Sonata in E minor, No. 4 (Augener. 2s.)
(6) Overture to the "Marriage of Figaro" (Augener.)
(Arrangement for Pianoforte duet. 2s. 6d.
Arrangement for Pianoforte Solo. 2s.)
(7) Overture to "The Magic Flute" (Augener).
(Arrangement for Pianoforte Duet, 2s. 6d.
Arrangement for Pianoforte Solo, 2s.)

3. Gramophone Records:
(a) Overture to "The Marriage of Figaro." H.M.V.—D. 141. 6s. 6d.
(b) "Voi che sapete." H.M.V.—D.B. 653. 8s. 6d.
(c) "Lullaby." H.M.V.—D.A. 557. 6s.
(d) Overture to "The Magic Flute." H.M.V.—C. 648. 4s. 6d.

Though Mozart wrote freely for harpsichord and pianoforte, the bulk of his work for these instruments is of little value, consisting mainly of music written for teaching purposes or for his friends. Mozart was too musical to write bad music, even the least inspired and dullest of his works shows the stamp of the musician, but it is manifestly impossible to form any idea of his status as a composer from the study of his keyboard music alone. Recourse must therefore be had to the gramophone, or, failing this, to arrangements of orchestral works for pianoforte solo or duet, though much is naturally lost in the process of transcription.

(1) *Sonata for Pianoforte in C major*: Mozart is in some ways the most formal of the really great composers, and his works readily lend themselves to the study of the models on which the vast bulk of music has since been based. It is impossible for people to listen intelligently to a piece of music without some knowledge of the principles on which the composer is working.

The term "Sonata" is applied to a musical work, composed normally of three or four independent movements. The first of these is in strict sonata form, and gives its name to the whole; the second and third consist

of a slow movement, and a minuet and trio, though either may be omitted. The last movement is often a Rondo (a species of dance movement), or sometimes another piece in sonata form. In this sonata there are only three movements and the minuet is omitted.

The first movement is in strict sonata form. In this species there are two subjects, which are in turn enunciated, then discussed and then re-stated. Briefly this can be expressed in the formula :—A, B : M,A,B, where A and B represent different subjects and M is the middle section devoted to a free discussion of A and B or sometimes to entirely fresh matter. The first subject (A) starts the movement, but gives way at bar 35 to the second subject (B) in G major, the dominant of the key, and this continues until the double bar is reached. After the double bar, the middle section (M) occurs, fragments of the first subject being discussed in various keys, and reference made to the second subject in bars 24-27. The first bars of the first subject then reappear, and finally at bar 36 the Recapitulation starts with the first subject in its original key (A), followed in turn by the second subject in the same key (B) ; four bars are added as a coda in which reference is again made to the first subject. This movement affords a perfect example of sonata form. It is also characteristic of much of the composer's work—polished, refined and musicianly, but of no great depth. It contains moreover various clichés, by which Mozart's music can often be recognized, notably the semibreve shake, which constitutes the climax of the second subject. The second movement is in free form. The first subject (A) after much elaboration gives place to the second (B) at bar 33. (A) however recurs again at bar 45, but is displaced again by (B), much elaborated, at bar 53, which in turn gives place to (A) at bar 65, a short coda being added. The third movement is a Rondo. The first subject is

like the Grand Chain in the Lancers : it alternates with two other subjects. The formula of the Rondo should run :—A,B,A,O,A, where A,B and O are different musical themes. In this case, however, Mozart has varied the conventional form to some extent, and, though the first theme recurs quite regularly, the contrasting themes (B) and (O) become somewhat confused, and bars from (B) are found intruding in the (O) section. The left hand accompaniment of the (A) theme is a regular old eighteenth century cliché, producing a thoroughly wooden and mechanical effect.

(2) *Two pieces in C minor and E flat major* : These pieces are in striking contrast to the Sonata in C. They are studies in the old contrapuntal style of the first half of the eighteenth century. The first is full of conscious archaisms, indeed bars 3 and 4 on page 2 might have been written by J. S. Bach himself. The form in which this piece is cast resembles that of a certain preludes in the second book of the Forty-Eight, which supplied the foundation on which Philipp Emmanuel Bach and his successors built up sonata form. The second piece is full of suspensions and other primitive effects. Both have an old-world charm, and yet bear the impress of Mozart's genius.

(3) *Symphony in G minor* : This is the greatest of the Mozart symphonies ; it reaches an emotional height which the composer only rarely attained. It was written in 1788. The conflicts and emotions of the human soul, which are so obviously the sources of inspiration of the later Beethoven symphonies, were hardly considered a fit subject for musical expression in Mozart's day. Introspection was only just coming into fashion. Music was written solely to give pleasure without an undue tax on the intellect being exacted. Jahn, the great biographer of Mozart, in his discussion of the symphonies, says :—" In the year 1774 ' Werther '

appeared ; the strivings and conflicts of the time which produced it had their influence on music ; but music had to pass through a longer and more arduous struggle before attaining to a like freedom of inspiration and expression." We may then justifiably consider this symphony to be one of the first appearances in music of the Sentimental movement, and in this light it should be carefully contrasted with the purely genteel and decorative pianoforte sonata in C. The stormy passionate mood of this symphony and the absence of all extraneous embellishment are at once apparent. Much is of course lost in the process of transcription, but, even without the beautiful orchestral colouring, the music remains a thing of incomparable grandeur and solemnity.

The analysis of the C major sonata will serve as a guide in dealing with this symphony : suffice to say that the last movement is in sonata form and not a Rondo. Throughout the symphony the subjects are well defined and easy to pick out.

(4) *Songs* : (a) " Lullaby " : one of the most perfect gems Mozart has given us. It is intentionally a children's song, and should be in the repertoire of every child.

(b) " The Violet " : Mozart published very few songs, and his efforts were on the whole no more successful than were Beethoven's. This however is the best song he wrote, and it is worthy to rank beside one of Schubert's best. The words are by Goethe, and here we have the first case of a collaboration between a great poet and a great composer. It is an isolated example ; Mozart did not select his words with any care, and he is not known to have set to music any other poems of Goethe. The dramatic quality of Goethe's words at once evoked a response from the composer, and the music is full of subtleties, such as the tripping semiquavers

in the accompaniment to the words " with lightsome step ". The repetition of the words at the end, which does not occur in the poem, is a very happy touch. This poem was written by Goethe in 1773, and has been set by several other composers besides Mozart.

(c) " Voi che sapete " : one of the most widely known of all Mozart's compositions. It is a simple ballad, though it occurs in one of the operas, " The Marriage of Figaro ", written in 1786. It is sung by the page Cherubino to his mistress the Countess Almaviva, who accompanies the singer on her harp ; actually the accompaniment is furnished by the plucked strings of the orchestra.

(5) *Sonata in E minor for violin and pianoforte* : It is curious that Mozart's violin and pianoforte sonatas should generally speaking be of greater musical importance than Beethoven's, whereas the opposite is the case when comparing the respective values of the pianoforte sonatas of the two composers. The E minor is one of Mozart's greatest works for this medium, full of tenderness and melancholy and written by the Mozart of the G minor symphony rather than the Mozart of " Figaro " or of the formal C major pianoforte sonata. The sonata under discussion was published with five others in Paris in 1778, and dedicated to the wife of the Elector Palatine. There are only two movements, both too simple in form to need special analysis. Notice however the so-called canon at the octave twenty-seven bars before the end of the first movement. Here the first subject played by the violin is imitated by the left hand of the pianoforte for ten bars. The minuet is a sad little movement, very different in spirit from the usual conception of this dance. The middle section, or trio, in E major, affords a beautiful contrast to the gloom of the rest of the movement. The minuet is later resumed and a short coda added. This coda is in some ways the best thing in the

whole sonata, and the wonder of it is in no way lessened when the thinness of the texture of the music is taken into consideration.

(6) *Overture to "The Marriage of Figaro"* : This opera was written in 1786. The material used in this short overture is peculiar to it and quite distinct from anything in the opera proper. The overture serves to create a spirit of light-hearted comedy ; it is one of the most infectiously gay pieces of music in existence. It is in condensed sonata form with the orthodox first and second subjects, which are recapitulated with an extended coda ; there is no development section. If possible, a gramophone record should be used for the study of this work, as the orchestral colour is of course entirely lost in the pianoforte solo and duet versions ; the effect of bustle and liveliness is obtained by quick passages on the strings, an effect impossible to reproduce on a keyboard instrument.

(7) *Overture to "The Magic Flute"* ; "The Magic Flute", written in 1791, is a very antithesis of "Figaro". Apart from certain grotesque elements, which were inserted to satisfy the taste of the day as was the case in many of Shakespeare's plays, Mozart put into this last and greatest of his operas his whole philosophy of life. The nobility of this overture is a fit prelude for an opera, which contains a chorale prelude in the manner of J. S. Bach. The opera was composed at a time when Mozart was strongly under the influence of Freemasonry, and the libretto is largely concerned with initiation and other masonic mysteries. The opening common chords, which later interrupt the fugal section, are heard again during the initiation ceremony, and are said to have a peculiar significance for freemasons. In form this overture stands in lively contrast to that already discussed ; it belongs to the species known as the French overture, which was first evolved by Lulli. It may be aptly

compared in this connection with the overture to "The Messiah". The French overture consists of a slow opening followed by a quick fugal movement. The material used in this overture is of the simplest, and the whole wonderful structure of the fugal section is practically based on the first bar. The gramophone record should be used if possible; failing this, either pianoforte solo or duet versions are available.

SECOND YEAR

FIRST TERM

LUDWIG VAN BEETHOVEN

(1770-1827)

THE stirring of nineteenth century romanticism was already noticeable in the mature work of Mozart, and with him the formalism of the eighteenth century passed out of music. Beethoven's contribution to the development of music is akin to that of J. S. Bach and Richard Wagner. Mozart brought to perfection the style which had already been formed and lay ready to his hand : he was a master craftsman. Beethoven was an innovator and a daring experimenter. The speed at which the march of progress now went forward is remarkable. It is not easy for the casual investigator to distinguish the early and the mature compositions of seventeenth and eighteenth century composers : indeed some of Bach's greatest work was the product of his young days. It is however possible to mark an advance over a period of years : for example, between the work of Ph. E. Bach and his successors or between Corelli and Tartini. Beethoven on the other hand achieved an immense advance in his own lifetime. His early work is much in the style of Mozart, whereas his latest music had to wait some sixty years for any general acceptance, so far was it in advance of the musical capacity of the composer's generation. Throughout the nineteenth century there are similar

examples of this quick development : it is only necessary to compare works such as Verdi's " Il Trovatore " with the same composer's " Falstaff " or Wagner's " Rienzi " with " The Mastersingers ", and this will be at once apparent. This process is still going on in a more intensified form among contemporary composers : Scriabin's early work was largely based on existing models, but before his untimely death he had evolved " Prometheus ". Similarly, Stravinsky, the most discussed composer of the day, began by writing music, which, in spite of its originality, owed much to the influence of his predecessors. Though still a young man he has already progressed far beyond the comprehension of the general public of to-day, and is experiencing the want of sympathy and the hasty condemnation which Beethoven endured a hundred years ago.

Beethoven was born in 1770 at Bonn. Unlike Bach and Mozart, he received no regular musical instruction in his early years, but gained experience from playing in the local theatre orchestra, and had some composition lessons, when a young man, from the court organist. It is recorded that, whilst on a visit to Vienna at the age of seventeen, he met Mozart, who gave him some lessons and proved so strong an influence in all his early work. In 1792 Haydn passed through Bonn and young Beethoven received so much encouragement from him that he returned to Vienna, where he was to remain all the remainder of his life. He became Haydn's pupil, but the association was not a happy one owing to the difference in temperament and age, and Beethoven finally transferred his allegiance to the great theorist Albrechtsberger.

Beethoven soon made a place for himself among the wealthy and aristocratic amateurs of Vienna, first as an executant and eventually as a composer. His life was, however, an unhappy one, as he was always harassed by

poverty and worry. He possessed the artistic temperament in an extreme degree, with all its concomitant disadvantages—boorishness, gullibility, and want of method. In 1798 there were premonitions of the deafness, which eventually became a complete barrier between him and the outer world. Beethoven died in 1827, one year before his great contemporary Schubert.

It is difficult to realize the small space of time which separates the dates on which Mozart and Beethoven were respectively born : the former so essentially belongs to the old world, the latter seems in some ways almost our contemporary. Mozart was the last of the race of court composers ; Beethoven was inspired by the new democracy, which was just emerging and was a composer of the people. Mozart could write music without any effort ; Beethoven on the other hand worked over his material for years and was constantly revising. It is not therefore difficult to understand why Beethoven attained heights which Mozart never reached. Another factor, which goes far to explain the apparent modernity of Beethoven's music compared with Mozart's, is the sudden growth of the orchestra, which coincided with Beethoven's period of activity. There is a certain archaism in Beethoven's instrumentation, but far more feeling for orchestral colour and sureness of effect than was the case with his predecessors. Keyboard instruments too were being improved. The pianoforte had at last ousted the harpsichord and clavichord, and on Beethoven rested the task of laying the foundations of pianoforte technique ; he carried it far beyond the capacity of most of the executants of his day. Mozart it is true wrote for the pianoforte, but a comparison between the sonata in last term's syllabus and the Beethoven sonata included in this term's will show how bounded Mozart was by the limitations of the harpsichord technique in which he was brought up.

Beethoven's life is commonly divided up into three periods. The first period includes all works written before 1802, the second ends about 1814, and the third with the composer's death in 1827. The first period is the least important, though it contains many of the best known of Beethoven's compositions, such as the Sonata Pathétique and the Septet, works which met with instant acceptance and are only now being displaced in popular favour by the maturer works of the second period. The first period is experimental in character, though the composer was working on traditional lines. There is generally speaking a certain diffuseness in all the work of this period and often an inability to sustain the interest of the listener for long at a stretch. There is much charm, but no great emotional depth, the slow movements in particular often seeming shallow and insipid. The second period contains the four great symphonies, numbers 3, 5, 6 and 7, and numerous other works of a like calibre, which represent the composer at the height of his powers. There is more conciseness in the music of this period, and a greater mastery in the development of material. The dry formalism of the eighteenth century, so evident in the decorative effects, which abound in the slow movements of the first period, has given way to an abundant richness of sentiment and to an emotional depth unknown in music since the death of J. S. Bach. The third period is even now a closed book to the larger public. At the end of his life Beethoven reverted to the experimental phase of his youth, but with all the experiences of the middle years to guide him. In the music produced at this time there is a thinness of texture and an economy of material curiously reminiscent of the most advanced composers of our own age. Some of the output of this period seems the product of a worn and disappointed old man: a lack of freshness is felt and a bias towards mere intellectuality, which often leads

to dullness and aridity. Coupled with this, however, are moments of an almost unearthly beauty, never reached while the composer was still in direct contact with his fellow men. It is the music of introspection, though often of a curiously impersonal character. To this period belong the composer's two greatest works, the Missa Solemnis and the Choral Symphony, both failures in so far as they are on far too vast a scale for the medium employed. Performances of these two works are seldom wholly satisfactory, and the sense of effort and strain on the part of the singers in the choral sections always leaves a feeling of disappointment.

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SYLLABUS

1. Set Book:

Beethoven, by Dr. Ernest Walker ("Music of the Masters" series, published by John Lane) or *Studies of the Great Composers*, pp. 156-194, by Sir Hubert Parry (Routledge).

2. Music:

(1) Songs (transposed edition, Augener. No. 8807; Nos. 5, 6 and 30. 4s.)
(2) Beethoven: "The Easiest Pieces" (Augener. No. 6024a, pp. 13 and 18. 2s. 6d.)
(3) Sonata in C sharp minor for Pianoforte. (Edition Nationale. Nos. 41 and 42. Each 1s.)
(4) Sonata for Violin and Pianoforte, No. 5 in F major (Augener. 2s.)
(5) Symphony No. 5 in C minor, for Pianoforte solo (Augener. No. 8036e. 3s.), or for Pianoforte duet (Augener. No. 8517e. 2s. 6d.)
(6) Beethoven: "The Easiest Pieces" (Augener. No. 6024a, pp. 26, 28, 29, 30, 16, 17. 2s. 6d.)

3. Gramophone Records:

(a) Symphony in C minor. H.M.V.—D. 665, 666, 667 and 668. Each 6s. 6d.
(b) Sonata in C sharp minor. H.M.V.—D. 718 and 719. Each 6s. 6d.
(c) "Faithfu' Johnie." H.M.V.—D.B. 170. 8s. 6d.

The music included in this term's syllabus has been selected with a view to giving the student a slight acquaintance with the work of each period in turn. The order given in the syllabus should therefore be strictly adhered to. It is of course impossible to give more than a glimpse of the genius of Beethoven. Many of his greatest works were written for orchestra or quartet, and arrangements of these for the pianoforte afford very little satisfaction. Again, many of the composers' finest works for the pianoforte are beyond the compass of the ordinary amateur executant. The music written during the third period is on the whole beyond the comprehension of the novice, but the specimens included here are quite simple, although wholly characteristic of the later Beethoven.

(1) *Songs.* (a) *"Faithfu' Johnie"*: Beethoven arranged large numbers of English, Welsh and Scotch folk songs for voice with accompaniment of pianoforte, violin and violoncello, to the commission of a certain Thomson, an Edinburgh publisher. They were written for the most part between the years 1814 and 1815, and this song is one of the gems of the collection. There is not much trace of folk song in Beethoven's music as a whole. He introduces Russian folk tunes into two quartets as a compliment to Count Rasoumovsky, to whom they were dedicated. These tunes entirely lose their character in such a sophisticated setting, and the same applies in general to the collection from which this particular song was drawn. Beethoven has in fact attempted to create art songs out of the folk tunes supplied to him, and naturally many of his efforts were foredoomed to failure. His setting of "Faithfu' Johnie" however is certainly justified by the result. In spite of the elaborate instrumental ritornello, an atmosphere of simplicity is preserved together with many characteristic touches. The grace notes in bar 14 are doubtless

introduced in order to impart local colour to the setting, but bar 6 from the end and the two concluding bars are typical of the composer.

(b) "*Death.*" Beethoven's genius did not lend itself to lyric forms, and almost all his songs are deservedly forgotten. A casual examination of them will soon disclose the fact that, like Mozart, he was careless as to the literary quality of the words, which he set, and the music as often as not bears but little relation to the sentiments expressed in the text. The song under discussion is an exception in so far as the music amply reflects the gloom of the poem, which in itself is not a composition of any great value. The ideas are as pietistic as those which inspired many of the texts set by J. S. Bach, but Beethoven with unerring instinct has seized the dramatic possibilities, which the poem offers him : indeed this song will even stand comparison with Schubert's famous "Death and the Maiden". It is interesting to note how Beethoven achieves this sense of horror ; notice the bare dissonance in bars 5 and 6, the emptiness of the bare fifths, the third of the chord being omitted, in bar 19 (cf. the last bar of the Mozart E minor violin sonata studied last term), the threefold repetition of the tune in treble, alto and bass parts in bars 19 seq., which produces a most menacing effect. Bars 32-41 are almost in the manner of Schubert himself, and the concluding bars with the pedal E running throughout, and the gloomy diminished sevenths considerably heighten the effect of foreboding.

(c) "*Nature's Praise of God*" : This song is not as fine as "Death" : it is too square cut and rhetorical, though there is more strength and individuality in it than in most of Beethoven's songs. It enjoyed a vogue in years gone by which was denied to other and better songs of the composer, and is still occasionally heard.

(2) *Bagatelles*: *op.* 33, *nos.* 3 *and* 6: It has already been noted that Beethoven's genius was more at home in epic than in lyric forms. He produced large quantities of small works for the pianoforte, sets of variations on popular tunes, dances and such like, but the vast bulk are of no particular interest, and it remained for the later Romantics, Schumann and Chopin, to translate the lyric into sound. There are however three sets of Bagatelles, which, together with two or three of the sets of variations, are of outstanding excellence. The title, Bagatelle, is curious and reflects the spirit of the little pieces rather than the form in which they are cast. The only other notable use of the word in music is for a charming suite by Dvořák for pianoforte, two violins and violoncello. The set of seven comprised in opus 33 were probably written many years prior to publication, and are characteristic of the composer's first period.

No. 3 is a pleasant little piece in pure first period style, modelled on the gigue of the old suite. The modulation from F into the remote key of D major (the major of the relative minor) is a characteristic touch, and its constant recurrence gives the Bagatelle its individual flavour. Equally noteworthy are the bars of pure Mozart following the second repeat bar, and the conventional eighteenth century sequence in the third and fourth bars from the end. This piece is in binary form, the first subject extending to the second repeat bar, and the second subject occupying the next fourteen bars. Both subjects are recapitulated with slight embellishments, and without any development section.

Number 6 is also very much in the style of Mozart, though the coda with the tonic pedal shows an advance on the normal eighteenth century idiom. The piece consists of a little ternary tune many times repeated, sometimes in its original form, sometimes with

decorations, and the coda already mentioned. Both these Bagatelles are diffuse in style, and have none of the brevity of most of the specimens in the two later collections.

(3) *Pianoforte Sonata in C sharp minor*: This sonata is commonly styled "The Moonlight Sonata", but the title was not given with the composer's authority. The music in this sonata is strictly "absolute" music; it is contrary to the composer's intention for the listener to consider the sonata as an attempt to illustrate musically moonlight or the like. There are examples of so-called "programme" music among Beethoven's works—music which attempts to imitate storms or battles—but as a rule the composer only attempts to conjure up the emotions inspired by such concrete things: he would not imitate the storm but would attempt to arouse emotions in the listener, which are associated with storms. There is certainly a distinct emotional basis to this sonata, but it is idle to try and define it in any but the vaguest terms, and the title, which is commonly bestowed on it, is very misleading.

This sonata was published, together with that in E flat, as opus 27. Both were written in 1801 and are styled "sonata quasi una fantasia". They are, however, orthodox sonatas, but there is a greater interdependence in sentiment between the movements than had hitherto been customary; the composer intended each work to be played straight through without a pause between the movements.

After four bars of the triplet figure which persists throughout the movement over a slowly moving bass, the subject enters. There is only the one subject in the first movement and it is treated rather in the manner of the chorale in the choral prelude of the older composers; each line of the chorale was separated from the next by a few bars of the

accompanying figure, and similarly here, though the gaps are not so marked. The general effect is that of a song. The song ends ten bars from the conclusion of the movement, but the rhythm of the first bars of the song persists in the bass of the coda for six bars. The second movement is a scherzo and trio and therefore in direct contrast to the seriousness of the first movement. Beethoven evolved the scherzo from the minuet of the eighteenth century sonata. It is in his hands a light and rollicking dance, in which he often gives full rein to his curious and perverse sense of humour. The trio with its syncopations oddly foreshadows a mannerism of Schumann. In the third movement there is a return to the serious atmosphere of the first movement, tempered with a new element of restlessness and feverish energy. It is in ordinary sonata form, the second subject in the minor key of the dominant (G sharp minor) enters at bar 21 after an extensive treatment of the stormy first subject. After the double bar there follows an orthodox development section devoted to a discussion of both subjects in various keys, no new matter being introduced. Note particularly the dominant pedal point in bar 23 after the double bar, which leads into the recapitulation at bar 38 after the double bar. The first subject is repeated, somewhat curtailed, in its original key, and is followed by the second subject normally transposed into the same key as the first subject. At bar 96 after the double bar the long coda starts: it is composed of material taken from the first and second subjects interspersed with rapid arpeggios and pauses.

(4) *Sonata in F for violin and pianoforte*: Beethoven wrote ten sonatas for this combination, of which that dedicated to the violinist, Rudolf Kreutzer, is undeservedly the most famous and supplied Tolstoy with the title of his novel. The Sonata in F, sometimes for no apparent reason styled the "Spring" sonata, is a first

period work, full of charm and thoroughly characteristic of the composer.

The first movement is in ordinary sonata form. The violin leads off with the first subject (A), which is later taken up by the pianoforte : the second subject (B) in the dominant appears at bar 38. The development section (M) after the double bar, is entirely taken up with the elaboration of bars from (B) ; the recapitulation starts at bar 39 (after the double bar), the pianoforte in this case giving out (A) and the violin repeating it at bar 49 (counting from the double bar). (B) is normally transposed into the key of (A) on its reappearance. There is a lengthy coda founded chiefly on the first bar of (A), which occurs now on the violin and now in the bass of the pianoforte. The second movement is characteristic of many first period slow movements. They are usually the least interesting movements in the early sonatas and quartets, and, like this specimen, very influenced by Mozart. This movement has one subject given out by the pianoforte over a conventional bass. In the tenth bar it is repeated by the violin. At bar 18 there follows some padding leading up to a florid repetition of the subject at bar 30. The subject is resumed by the violin at bar 38 in B flat minor (the tonic minor) and the key sequence from here onwards should be closely followed. The " enharmonic change " at bar 46 from G flat major to F sharp minor is particularly effective. The violin part however throughout is dull and ineffective, especially in bar 54 seq., though the corresponding figure on the pianoforte in bar 38 is quite suitable for that instrument. The scherzo is a splendid movement and full of humour, a comic effect being obtained by the violin continually imitating the pianoforte but lagging a beat behind, as in bars 11, 12 and 13. The lumbering trio with a pedal point in the first half is a fine contrast to the delicate scherzo. If the slow movement owed much to Mozart,

the scherzo has a completely original flavour about it. Beethoven extended the old eighteenth century Rondo form by the addition of a repetition of the second subject and a coda. The difference can be best illustrated thus : old style, A : B : A : O : A. Beethoven, A : B : A : O : A : B : Coda, where A, B and O are three different subjects. The Rondo opens with (A), a simple but very beautiful tune, eminently suited to the singing qualities of the violin. (B) enters at bar 39 in the contrasted key of C minor. (A) recurs at bar 57 but without its second half. (O) in D minor begins at bar 74, (A) in its complete form returning at bar 113, followed by (B) at bar 162 in the remote key of E flat minor. The Coda begins at bar 190 with variants of (A) and with new matter at bar 207 and a most lovely new little tune at bar 225.

(5) *Symphony in C minor* : It is almost impossible in a few words to deal adequately with this wonderful work, and the student is referred to Sir George Grove's excellent chapter in " Beethoven and his Nine Symphonies ". There is no composition in the whole of music which has received more attention from writers and critics, from Wagner onwards. It still remains the most popular item in a popular programme, and is certainly the most frequently performed of any work on a corresponding scale. It is difficult to convey much idea of the greatness of this symphony through the medium of the gramophone or the pianoforte : no study of Beethoven would however be complete without some acquaintance with it.

This symphony, the fifth of the nine, was composed between 1805 and 1808, and was published together with the Pastoral symphony in 1809. It breathes the very essence of romanticism and is the product of a man at the very height of his creative power. Many have tried to translate the emotional contents of this symphony

into words, but its subtilty evades them all. It is however amazingly personal music, born of a real agony of soul and far removed from anything that had ever been heard in music before.

The opening phrase of the first movement is one of the classical tags of music. Said to have been suggested by the note of a yellow hammer, it is commonly likened to Fate knocking at the door. The movement is in ordinary sonata form and perfectly simple to analyse. Note how the rhythm of the opening bars persists in the bass during the second subject (bar 65 seq.) and forces its way into the open sixteen bars before the double bar. The development section proceeds on normal lines, and is followed by the recapitulation. The power of the opening bars is here accidentally enhanced by the fact that Beethoven's trumpets were still of a rudimentary character and could not shift quickly from key to key. Hence the magnificent open thirds and fourths in bar 124 seq. (counting from the double bar). The sad little passage for oboe in bar 144 after the double bar is noteworthy. After the second subject has been repeated there is an extended coda based on fragments of the two principal subjects, and leading to a final outburst of the first phrase of the movement.

The second movement is a very elaborate air and variations. The "air" in this case consists of three distinct sections and a short coda: it occupies the first forty-eight bars of the movement, and is followed by two variations, one beginning in semiquavers and the other in demisiquavers. The second variation contains the famous E flat (bar 99), which some early conductors wished to correct to F, thus spoiling the whole effect of the melting of the E flat into E natural. After this the close correspondence of variation to air is deserted and the movement becomes freer in form, though the attention of the composer is still confined to the material

of the "Air". There are again several passages which scandalized Beethoven's contemporaries: such are the long passage for wind instruments in contrary motion (bar 135 seq.), the curious passage at bar 161 seq., where violins and violas play the chord of E flat major in various rhythms and are answered by the violoncellos: both are good examples of Beethoven's perverse sense of humour. The end is wonderfully noble, especially bar 226 seq., which seem the culmination of the whole movement.

In the following movement the composer quits the calm and serene atmosphere of the second movement, and returns to the storm and stress of the first. The third movement is really a scherzo, though not so designated. The first strain is curiously like the first subject of the last movement of Mozart's G minor symphony, studied last term. In interval the first eight notes are identical in each. Beethoven himself noticed this resemblance, and copied the Mozart theme opposite his own in one of his note books. The second strain at bar 20, is strongly reminiscent of the "Fate" theme of the first movement, with its threefold repetition of a single note. The trio is fugal and extremely humorous, as the fussy quaver figure is given to the violoncellos and double basses. The second part of the trio starts with a series of misfires but soon melts away into the mysterious scherzo, which gradually fades away until the soft and insistent drum taps on C (bar 89 after the change of key), ever increasing in strength, herald the approach of the finale. This passage is universally recognised as one of the most wonderful inspirations in music.

The entrance of the broad triumphal march tune of the finale on the full orchestra reinforced by trombones affords unspeakable relief after the gloom and stress of the scherzo and the first movement: doubt and despair seem to give way to certainty and an infectious optimism.

The march tune is quickly followed by two others (bars 26 and 44) in a similar vein and then by the second subject proper at bar 64, this movement being in sonata form. The development section can be easily followed and is succeeded by the dramatic interpolation of the scherzo, a most masterly stroke of genius. This leads into the recapitulation of the principle themes followed by a coda of 150 bars. The coda, in spite of a curiously unimpressive entry on the bassoon, is one of the most lovely things in this altogether lovely movement. It gathers speed and impetuosity as it goes along and ends in a perfect delirium of joy.

(6) *Bagatelles opus* 119 *and opus* 126 : There are two sets of Bagatelles published during the third period, which suffer from a most undeserved neglect at the hands of pianists. These sets appeared as opus 119 (1821-1822) and opus 126 (1823). Of the eleven included in opus 119, numbers 2 and 5 had certainly been sketched many years before the year of publication. They are all however good examples of that concise writing and rather intangible beauty associated with the third period, resembling very highly polished little gems ; there is also a certain waywardness about them, which is not so evident in the composer's earlier work.

Six of the opus 119 set are included in the syllabus, numbers 1 to 4, 9 and 11. They do not call for detailed comment. Number 1 is like an old minuet and trio. Number 3 is curiously styled " A l'Allemande " but is a real Beethoven scherzo : the old Allemande was in common time and slower and heavier in character. Number 9 is a waltz, rather in the manner of Chopin. Number 2 is earlier in style and a study in decoration ; the musical box effect at the end is humorous. Number 4 also betrays its early origin : it is rather Mendelssohnian with its preponderance of sixths and thirds. Number 11 is one of the gems of the collection, and one of the

loveliest things written by the composer. It is a pure third period tune, exquisitely wrought. The difficulty experienced in writing a square cut piece like this without lapsing into the banality of a hymn tune is notorious, and one which Mendelssohn rarely surmounted. There is no touch of the commonplace here in spite of the wonderful economy in notes. Dissection is superfluous, but the second chord should be noted: it is an open chord (without the third). Most composers would have written D in the bass instead of F and sacrificed the beautiful rocking movement of the first bar. Number 11 is a good example of a binary tune, number 9 similarly of a ternary tune. The former consists of two sections and four bars of epilogue, the latter of three sections, of which the first and third are identical.

Opus 126, number 5 is ternary in form, and has that curious thinness so characteristic of the output of the last years. It is pastoral in character and the reiterated C in the bass of the middle section is like the drone of a bagpipe: the C sharp in bar 20 is a case of the waywardness alluded to above.

SECOND TERM

FRANZ SCHUBERT

(1797-1828)

FRANZ SCHUBERT, more than any other great composer, is to-day suffering an eclipse ; his claim to immortality is even being seriously questioned. The general revision of values, which is now taking place, has had an adverse effect on the popularity which he enjoyed throughout the nineteenth century. While the indiscriminate admiration, which was then accorded him, was at least mistaken, the revulsion of feeling which has followed and resulted in the neglect of his music is still more to be deprecated. The " Unfinished Symphony " still holds its own, and is in the regular repertoire even of restaurant orchestras and military bands. Recital givers render the composer grudging lip service by the inclusion of one or two songs in their programme, but it would be safe to say that of the six or seven hundred only two dozen or so are regularly heard. Of the ten symphonies, thirty operas and choral works and numerous pianoforte sonatas and string quartets, the present day concert-goer knows but little. Yet Schubert was the idol of the musical world of fifty years ago, and such works as the octet, C major symphony and B flat pianoforte trio were infallible successes on any programme.

The reasons for this apathy are not far to seek. Schubert was one of the most " musical " composers the world has seen, and *ipso facto* one of the most prolific. Mozart and Mendelssohn are in much the same 'category,

and one feels that any of the three could have set beautiful music to an advertisement for pills; Schubert in particular had at his disposal an inexhaustible flow of beautiful melodies, and consequently composition was too easy for him. He rarely had to undergo the spiritual agonies which Beethoven endured. Self-criticism and self-discipline were entirely alien to his temperament. He did not, like Brahms, revise his work again and again, and drastically destroy everything which fell beneath a rigidly self-imposed standard. Some of his music, therefore, like some of Dvořák's, is almost puerile, and generally speaking his conception of musical form in the larger works is elementary in the extreme. Schubert was no architect, and, if we leave the songs out of consideration, it is true to say that all his works betray a top-heaviness somewhere.

The weakness of Schubert's methods is most apparent in the development of themes. His sonatas consist of a string of lovely tunes; faulty technique made it impossible for him to extract full value from the thematic material which he employs. Beethoven viewed his subjects from every point of view by means of constant kaleidoscopic transmutations; Schubert is often content with mere repetition in a succession of different keys without even an alteration of rhythm. Schubert's lack of self criticism also betrays itself in the great length of many of his works; his "heavenly longueurs" are proverbial, and they militate considerably against the performance of his music to-day.

In spite however of these and many other obvious faults, Schubert is in every way worthy to stand beside his brethren of the immortal Viennese school, and in virtue of his songs alone he occupies a unique position among them. For Schubert was the first great song writer, and our debt to him in this respect can best be gauged by a comparison of any of his songs with those

of Mozart and Beethoven ; the advance is phenomenal—the dull conventionality of the "Adelaide" stands no chance beside the fresh loveliness of "Who is Sylvia?" or the dramatic intensity of "The Erlking". The want of self discipline, which ruined many of his more ambitious works, enabled Schubert to respond to the stimulus of poetry, untrammelled by those considerations of form and balance, which Italian conventions had imposed on his predecessors. His short life coincided with the floodtide of the Romantic movement, and, though his choice of words was often uncritical in the extreme, the general feeling of freedom from convention and of a new order of things is well reflected in his settings. Had Schubert never written the D minor quartet or the "Rosamunde" music, he would be honoured as the first of the great line of "Lieder" writers, which culminated in Schumann, Brahms and Hugo Wolf, and to him must go the credit for evolving a new art form. For some reason the German word "Lied" (a song) has acquired an additional specialized meaning, and is used universally to describe the type of song which Schubert and his successors produced as distinct from the ballad or folksong.

The "Lied" or art song differs from the ballad in much the same way as a pianoforte and violin sonata differs from a violin "Solo". In the case of the "Lied" the song is conceived as a whole, neither music nor poem is the predominating partner, neither voice nor pianoforte unduly assertive ; the music is keenly sensitive to any suggestion contained in the words, striving to create the musical counterpart to the atmosphere of the poem. The ballad or folksong belongs to a more primitive type : the same music is usually made to do service for each verse of the poem and the tune, often beautiful in itself, is wholly independent of the words and can, indeed, be used like a hymn tune, for any set of words in identical

metre. The whole emphasis is on the voice and on the singer, the pianoforte accompaniment being relegated to the background.

The characteristics of Schubert's manner of composition cannot be easily enumerated : he has several styles, some of which obviously savour of the musical stockpot of the day, consisting of the mannerisms of the past fifty years. The influence of Mozart and the Beethoven of the first period is often felt, though Schubert, in spite of his imperfect technical training usually managed to introduce an individual touch. For one thing his tunes are always his own ; moreover he was a daring experimenter in modulation and key sequences, and made frequent use of the device known as the enharmonic change. We even find in his music anticipations of the whole tone scale, which was later adopted by Debussy. The spontaneity of Schubert's tunes and the originality of the harmonies which he employs, go far to counterbalance the structural weakness which mars so much of his music.

Of Schubert's short, poverty stricken life there is little to relate. It is uneventful even for a composer. He was born in Vienna in 1797, the son of a schoolmaster. For seven years of his boyhood he served as a chorister at the " Convict " school, where he was instructed in composition, and finally produced his first symphony. Schubert followed his father's profession for a year or two, after leaving the " Convict ", but spent every spare moment in composition, and had lessons from Salieri, the most noted composer of the old school then living, to whom Beethoven had dedicated his first three violin and pianoforte sonatas. His songs were written anywhere and anyhow on odd scraps of paper ; the " Erlking " was composed in an afternoon. Gradually his music began to make its way, largely owing to the efforts of the singer, Vogel, and by 1821 some of the songs were well enough

known to warrant publication. Commissions from publishers began to come in, and Schubert was honoured with the approval of the great Beethoven, whom he visited just before the latter's death. He was one of the pall-bearers at Beethoven's funeral, and in 1828, the next year, succumbed himself to a fatal illness. Schubert left masses of unpublished works behind him, which his brother carefully preserved, and gradually through the instrumentality of Liszt and Schumann, who discovered the manuscript of the great C major symphony in 1838, Schubert's music attained a great degree of popularity. The " Rosamunde " music was discovered by Sir George Grove and Sir Arthur Sullivan in 1867 in Vienna, a special pilgrimage being undertaken by these two enthusiastic admirers to unearth anything which was still unknown.

It is difficult to assess Schubert's position among the great composers. Splendid as his achievements are, one is only too conscious that he never reached his full maturity. Mozart, although he died a young man, probably attained the zenith of his powers ; Schubert revealed a dazzling promise, which was never fulfilled. Had he come down to posterity merely as a composer of songs, this qualification would doubtless be unnecessary, but his work must be surveyed as a whole. The instrumental music bears the stamp of real genius, and the faults, which often invalidate its success, are just those faults which experience would eventually have eliminated. The tendency to-day is to magnify Schubert's shortcomings, and even the songs, which are hardly affected thereby, suffer from the ever growing neglect into which his music is falling. It is idle to speculate on what we lost by his untimely death, but we should at least make the most of what we have got, remembering that, if Beethoven or Wagner had died at the age of thirty-one their position in the musical hierarchy would have been

immeasurably below that of Schubert, and that most of the great composers would forfeit immortality altogether, if they were judged by the output of their early manhood.

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SYLLABUS

1. SET BOOK:

Studies of Great Composers, pp. 223-254, by Sir Hubert Parry (Routledge).

2. MUSIC:

(1) Pianoforte Sonata. No. 10 in B flat, op. posth. (first and second movements only) (Augener. 2s.)

(2) Songs for Voice and Pianoforte:

(a) "Who is Sylvia?"	1s.	Augener.
(b) "Hark, hark, the Lark."	1s.	
(c) "The Erlking."	2s.	
(d) "Ave Maria."	1s.	
(e) "To Music."	1s.	

(3) Variations on an original theme for Pianoforte duet, op. 35. (Separately in Schott's edition, 3s. 6d. or Peter's edition (Vol. I. of the collected duets) No. 155a 6s.)

(4) Sonatinas for Violin and Pianoforte, op. 137. (No. 2 only) (Peters. No. 156a. 3s. 6d.)

(5) Symphony in B minor (arranged for Pianoforte duet: Augener. No. 8617a, 2s. 6d.; or arranged for Pianoforte solo: Augener, No. 8392a, 2s.)

3. GRAMOPHONE RECORDS:

(a) "Ave Maria." H.M.V.—D.B. 578. 8s. 6d.
(b) "The Erlking." H.M.V.—D. 257. 6s. 6d.
(c) "Hark, hark, the Lark." H.M.V.—D.A. 238. 6s.
(d) "Who is Sylvia?" Columbia D. 1419. 5s.
(e) Unfinished Symphony. H.M.V.—D. 164 and 165. Each 6s. 6d.

(1) *Pianoforte sonata in B flat major: op. posth: (first and second movements only)*. In common with so much of Schubert's best work, this, his greatest pianoforte sonata, only appeared in print long after his death. The ten sonatas which have come down to us have never succeeded in holding their own in the repertoire of pianists. Many of them are dull and unoriginal, containing merely occasional flashes of inspiration; others,

like the one under discussion, are far too long for performance. This sonata indeed serves admirably as an illustration of Schubert's virtues and also of his faults. It contains passages, and in fact a whole movement, which are unsurpassed anywhere in the rest of the composer's work.

The first movement is in sonata form. Note the bass shake in bar 9, reminiscent of Chopin, with whom it is a mannerism (cf. Posthumous study in A flat). The first subject (A) is repeated in a modified version in G flat major, and with the help of a new accompaniment assumes a completely altered character. But the richly harmonized original soon returns, and persists until the modulation into F sharp minor by means of an enharmonic change at bar 47 (A flat into G sharp) ; this introduces the second subject (B), which is really in three sections, (a) bars 49-81 (note the enharmonic change in bar 74), (b) bars 82-100 and (c) bars 101-118). The key sequences here are particularly interesting and original (e.g. bars 106 and 107) ; the charm and beauty of the subject matter atone for all structural deficiencies. The double bar is followed by an orthodox development section, the first thirty-three bars of which are very weak and can only be compared to a poor improvisation ; they consist largely of a manifold repetition of portions of the first subject and second subject (b) in various keys without combination or rhythmic alteration. Bars 152 seq. are more interesting, and the key sequences again save the situation. Much play is made with the dissonance (E and F natural) in bar 161. Bars 174-215 are perhaps the most beautiful in the movement, the key sequences must be closely observed, and the beautiful shifting harmonies under the lovely first subject (A), also the " whole tone scale " harmony in bars 176 and 182. The recapitulation of the first subject without material alteration or compression is an example of the

composer's want of critical sense. It lacks variation and certainly needs curtailing. There is a new modulation by means of an enharmonic change (G flat major into F sharp minor) at bar 239. The second subject (a) is transposed into B minor, instead of the key of the first subject (A); the key relationships of the other sections (b) and (c) are maintained by transposition; the movement is then rounded off with a coda based on the first subject (A).

The slow movement is far less diffuse. It is in ternary form. Note the wonderful figure, which encompasses the beautiful tune of the first section (A). It sometimes spans nearly five octaves, and acts chiefly as a pedal point under the rich harmonies of the subject. The middle section (B) in A major is well contrasted and contains many striking modulations (e.g., bars 62 and 63, 65 and 66.) The first part of the binary tune (bars 43-50) is repeated over a flowing bass (bars 51-58). The second part (bars 59-75) is also repeated over a similar figure, but not in full. The first section (A) reappears at the double bar with a new bass figure derived from the middle section (B); note the daring modulation from G sharp major into the remote key of C major in bars 102-103 and the return to E major in bar 111. After the modulation into the tonic major (C sharp major) the movement gradually dies away in a whisper.

(2) *Songs for voice and pianoforte*: Of the six or seven hundred odd songs, the five selected are among the most widely known: in two cases the words are by Shakespeare. "Who is Sylvia?" is properly a song, not a "lied," each verse being set to the same music, as is the case in a folksong. The whole character of the song lies in the bass figure, which persists throughout, and particularly in the dotted quaver and semiquaver on the fourth beat. Note also the beautiful curve of the tune, and particularly the sequence of keys employed,

also the frequent use of suspensions and passing notes in the harmony, especially in bars 22 and 23. There are three verses to "Hark, hark the Lark" in its complete form, but only the first is by Shakespeare, the rest being added by a man named Reil. The song was written in 1826, but only published after Schubert's death. Note again the interesting key sequences, especially the transition from E flat major into F flat major, which is not so remote as it looks, the so-called Neapolitan sixth in E flat major, being A flat, C flat and F flat. "The Erlking" must be the most mature "opus 1" in existence; though it was the first Schubert song to be published, it was written as late as 1815, and had therefore many predecessors: the opus numbers, which give the order of publication, are a most fallacious guide to the chronology of Schubert's music, and in no way represent the order in which the works were composed. There had been nothing quite like "The Erlking" in music before: no one, except perhaps J. S. Bach, had ever felt the dramatic appeal of words so acutely, or succeeded in translating this appeal so closely into music. Note particularly the sense of haste and storminess (a faithful musical picture of "Sturm und Drang") conveyed by the reiterated note in the treble, and the constantly recurring upward triplet in the bass. Wagner makes use of the former device to suggest a similar emotional situation in the first scene of "The Valkyrie." The two lovely tunes, to which the Erlking's words are set, are typical of the composer (e.g. repetition of the last line, in verse five: cf. "Hark, hark, the Lark.") The recitative in the last three bars and the final close are extraordinarily dramatic, and afford another striking instance of the use of the Neopolitan sixth. "Ave Maria" and "To Music" are splendid specimens of what a fine song should be; carefully balanced phrases, well calculated climaxes and a good bass line are the

cardinal virtues of good song writing, and nowhere are they more aptly illustrated.

(3) *Variations on an original theme for pianoforte duet*: *op.* 35. Schubert wrote more music for pianoforte duet than any other great composer; there are several sets of variations and many excellent marches and lighter pieces. This particular set is notably rich in musical interest and full of characteristic touches. The theme is an exceptionally beautiful one, and very suitable for the purpose of variations; the harmonization and modulations are well worth studying closely—note the pretty piece of imitation in bars 9 seq. The variations are full of ingenious rhythms, and have no close connection with the theme, apart from a common harmonic basis, in this resembling the methods of Bach, the later Beethoven and Brahms, rather than Mozart and his contemporaries. Each variation throws a new light on the original theme; several contain attractive contrapuntal effects, though there is no mere decoration for its own sake. Number five is strongly reminiscent in one or two phrases of the second movement of Beethoven's A major symphony. Number seven is wonderfully beautiful, and a worthy pendant of the great tune in the D minor quartet, which in its tragic solemnity it somewhat resembles; the fourteenth and following bars are curiously Mendelssohnian. Note also the magnificent climaxes and curious, vague tonality with a hint of the whole tone scale in the concluding bars. The bright jolliness of the last variation is in complete contrast, but even here there is no suspicion of the commonplace, and we are swept along through a maze of wonderful modulations to a dazzling conclusion.

(4) *Sonatina in A minor for violin and pianoforte; op.* 137, *No.* 2. Schubert's music for violin and pianoforte is rarely heard nowadays, but many young violinists have had their first taste of the "classics" in these

Sonatinas. Number 2 is the most individual, but all three are full of charm. The structure of the first movement is very simple and on orthodox Sonata lines. The double octave leaps on the violin are reminiscent of Beethoven. The second subject in the relative major starts at bar 23. The development section after the double bar is a very unambitious affair, founded on the first subject, but the key sequence is interesting. The recapitulation at bar 78 is hopelessly irregular, being in the key of D minor instead of the orthodox A minor! The second subject is in F major, the relative major, instead of the key of the first subject and it is more richly harmonized. In bars 116-118 Schubert suddenly remembers that he must get back into A minor for the conclusion. A six bar coda brings the movement to an end. The second movement begins with a ternary tune, obviously deriving from the early style of Beethoven, but none the worse for that. Bar 21 introduces a new subject with a semiquaver accompaniment, afterwards transferred to the violin: the remainder of the movement consists of repetitions of both subjects in various keys and without material alteration with a ten bar coda to conclude. The structural weakness of this movement in spite of several interesting modulations is very apparent. The Minuet and Trio movement is really a Scherzo and Trio and very much "after Beethoven". The last movement is a species of free Rondo, but is rather diffuse. The first subject in A minor (A) is followed by a second (B) in F at bar 35, which is in turn followed by a third (C) in D minor at bar 69 with a vigorous triplet figure. All three subjects are promptly repeated without combination or development, (A) in its original key, (B) in C major (the relative major) and (C) in A minor with a new termination; (A) is then repeated a third time and furnishes material for a coda. The movement conforms to no standard form, and the

tunes, lovely as they are, seem literally strung together and never worked into an organic whole at all. In a short movement such as this the damage is not great, but the process of mere repetition becomes wearisome in the extreme in many of the bigger works. It is no question of conforming to rules. Beethoven experimented in many kinds of musical form, but he deviated from the accepted formulas with a sure knowledge of what he was doing. Schubert's experiments in comparison are at once seen to be mere amateurishness; he did not know any better. It is only the charm of the tunes which saves the music from being completely boring.

(5) *Symphony in B minor (arranged for pianoforte solo or duet)*. This work, commonly styled "The Unfinished Symphony" was written in 1822, and only published in 1867. It consists of two movements and nine bars of a scherzo—hence its soubriquet. Its reasonable length, compared with the great C major symphony, has undoubtedly contributed to the great popularity which it still enjoys. The first movement opens with an important eight bar phrase in octaves on the lower strings by way of prelude; after a further four bars of accompaniment, the first subject proper enters. It is stormy and passionate in character and well contrasted with the beautiful second subject in G, introduced by the violoncellos in bar 44, and later taken up by the violins. After a bar of dramatic silence (62), there is a change of mood, and the turbulent atmosphere reasserts itself; the third bar of the second subject soon reappears, and is bandied about all over the orchestra in various keys and positions. Later the second subject recurs in its entirety with some interesting imitations of the theme in the middle parts, and restores tranquility. The development section is full of contrapuntal interest; the wild, stormy mood of the opening of the movement persists; the

little prelude of eight bars is fully discussed and assumes tremendous proportions, culminating in a big climax at bar 170. The recapitulation proceeds on orthodox lines with the second subject normally transposed into the key of D major ; the coda is founded on the prelude.

The second movement transfers us into a world of perfect serenity ; the contrapuntal element is again of high interest. The first subject with its flowing tune over a moving bass is surely one of the loveliest in existence. The second subject in the relative minor at bar 66 affords Schubert plenty of scope for interesting and original modulations (e.g., D. flat major enharmonically into C sharp minor in bars 94-96). The subsidiary subject in bars 96 seq. shows some affinity with Beethoven. Both subjects are repeated *in extenso* with the second transposed into A minor. The subsidiary subject is in the bass instead of the treble. The movement ends with fragments of the first subject, and fades away into nothing. Note the modulations from E major to A flat major (G sharp enharmonically into A flat) and similarly A flat back into E major.

THIRD TERM

ROBERT SCHUMANN

(1810-1856)

THE so-called "romantic period" in music aptly coincided with the re-discovery of J. S. Bach. There was a shift in the musical kaleidoscope after the death of Bach, and a further shift towards the end of Beethoven's life. Emphasis has elsewhere been laid on the essentially romantic character of Bach's work, and on the curious fact that for three quarters of a century after his death, he was only known to the world as a great organ virtuoso and composer of musical puzzles. It remained for Schumann and Mendelssohn to adopt him as one of the founders of their musical faith and to produce his great choral works before an astonished world. From here onwards Bach takes his place and exerts a tremendous influence which is as strikingly evident in modern composers such as César Franck or Max Reger as it was lacking in Bach's immediate successors, Ph. E. Bach and Haydn. The succession is therefore broken after the death of Beethoven and, when we study Schumann's music, we must trace his artistic ancestry back to J. S. Bach, and not back through Beethoven and Mozart.

Schumann typifies the romantic movement in music; he is closely associated with Heine, Eichendorff and a number of other poets of this school. With him begins a close intimacy between literature and music: poetry becomes more musical and music more poetical, a glance at Heine's "Buch der Lieder" and Schumann's

"Frauenliebe" cycle will at once make this evident. Formalism is now thrown to the winds, and poets and composers alike are at their best when they are working in lyric and rhapsodic forms. Schumann wrote sonatas and operas, and indeed passed, stage by stage, through all the various branches of composition, but it is by his songs and by his short pianoforte pieces that he is known to the wider public to-day. Exception might be made in favour of the pianoforte and string quintet and the pianoforte concerto, both of which worthily occupy a high place in public esteem, but even in these well loved works, there is no such sense of finality as we feel in the greatest of the songs and in the "Carnaval" and "Papillons".

Robert Schumann was born in 1810 at Zwickau in Saxony. Though he exhibited considerable musical ability from his boyhood upwards, and received some instruction in the art, he was destined for the law. His father kept a bookshop, and as a boy he had ample opportunity for developing his literary gifts. He idolized Jean Paul Richter and preserved an affection for this rather long winded and sentimental writer all his life. Schumann went to the universities at Leipzig and Heidelberg, but spent most of his time in practising the pianoforte. In 1830 he overcame the opposition of his mother and guardian to the adoption of a musical career, and returned to Leipzig to study the pianoforte with Wieck. Owing however to an accident to his right hand, caused by a mechanical contrivance which he invented for acquiring dexterity in the use of his fingers, he had to abandon his ambition of becoming a great virtuoso and he finally settled down to composition. In 1834 a musical journal was launched with Schumann as editor, and for the next ten years he poured out a host of articles on music, and founded a school of musical thought in Germany, which exerted a wide influence

long after his death. He did much to help and guide contemporary composers, and his championship of young Brahms at the end of his life was typical of his warm-hearted generosity towards his fellow musicians. This preoccupation of the nineteenth century composers (for Schumann was only one of several) with literature and criticism is a sure sign of the improved intellectual status of musicians. Schumann's articles were signed with various pseudonyms, "Florestan", "Eusebius", etc., names which have become better known to us as the titles of movements in the "Carnaval." He endowed each of these imaginary people with a complete individuality, and they are as developed as the creations of a novelist.

In 1835 Mendelssohn came to Leipzig as the head of the Gewandhaus, the most famous musical institution in Germany, and a great intimacy sprung up between the two composers. It is noteworthy that Schumann's admiration of Mendelssohn's work was more whole-hearted than Mendelssohn's appreciation of Schumann's; indeed they were too dissimilar in temperament for any complete understanding of one another. Schumann never enjoyed the idolatry which Mendelssohn received from his contemporaries, but a complete reversal of popular judgment has since taken place: Schumann's songs, pianoforte pieces and chamber music may be heard in profusion throughout the world, Mendelssohn's music has almost disappeared from our concert programmes, and his memory is just kept alive by occasional performances of the "Elijah", the violin concerto and one or two orchestral overtures. Schumann has come into his own, but Mendelssohn, like Brahms, has suffered from the uncritical admiration which was accorded him during his lifetime.

In 1838 Schumann went to Vienna, which had lost its musical pre-eminence since the death of Schubert.

He was unable to establish a footing there and returned to Leipzig in 1839 having discovered the score of the C major symphony of Schubert and secured impressions of Vienna which went to form the famous "Faschingsschwank aus Wien" (published in 1841). In 1840 Schumann married Clara Wieck, the daughter of his former pianoforte master; Wieck had strongly opposed the union for some time past. The association of these two kindred spirits has often been compared to the union of Robert Browning and Elizabeth Barrett. Frau Schumann, who was a pianist of first rank, became the apostle of her husband's music and did much to popularize it in this country. Round her brilliant personality arose a group of fellow musicians and pupils, some of whom still maintain the Schumann tradition in our own day. The early years of their married life were spent in retirement, from which they emerged to undertake concert tours in Germany and Russia. In 1844 they moved to Dresden where they remained until 1850 with occasional expeditions to Vienna and Berlin. In the latter year Schumann secured the conductorship at Düsseldorf. His life ended in deepest tragedy. Like Hugo Wolf, another great song writer, he succumbed to a mental disease, which had for many years past been threatening to overwhelm him, and ended his life in a private asylum. His last years were cheered by the devotion of his wife and his friendship with Brahms and Joachim. His creative faculties were naturally among the first to go, and the music composed during the last years is deservedly neglected in favour of the great masterpieces of the years 1841 to 1845.

Schumann ranks high in the musical pantheon. He was not so uniformly successful in all directions as Bach, Mozart and Beethoven, and had none of that facility for composition which characterized certainly the first two. In particular his writing for strings is

ineffective and often tiresome and he had no genius for orchestration. The four symphonies, which contain much fine music, are rarely heard to-day for this reason. He followed on however in the development of the art song or "Lied," where Schubert left off. There is a passionate warmth in his greatest songs, which places them among the finest in the world: "Widmung", "Frühlingsnacht,", "Ich grolle nicht" and "Die beiden Grenadiere", to name four of the most popular, are quite outstanding in whatever company they are found: there is an inevitability about them which is only rarely found in music. It can be no exaggeration to say that Schumann has carried on this particular form to a point which has since been reached by few and surpassed by none. A man of wide sympathies and generous enthusiasms, Schumann is one of the few composers whose personal character is closely mirrored in the beauty of his music, whose life history is not a disillusionment or a paradox, viewed in the light of his artistic achievements.

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SYLLABUS

1. Set Book:

Studies in Modern Music (first series), pp. 149-231, by Sir Henry Hadow (Seeley), or *Studies of the Great Composers*, pp. 289-321, by Sir Hubert Parry (Routledge).

2. Music:

(1) "Album for the Young," op. 68 (Augener. No. 8417. 3s.)
(2) "Scenes of Childhood," op. 15 (Augener. No. 8412a. 2s.)
(3) "Songs for Children," op. 79 (Augener. No. 8924. 2s. 6d.)
(4) "The Two Grenadiers" (Augener. 1s.)
(5) "Pictures from the East," op. 66 (Augener. No. 8624. 4s.)
(6) "For Players of all Ages," op. 85 (Augener. No. 8625 a and b. Each 3s.)

3. Gramophone Records:
   (a) "The Two Grenadiers." H.M.V.—D.B. 438. 8s. 6d.
   (b) Garden Melody, arranged for Violin. H.M.V.—B. 1245. 4s. 6d.
   (c) Träumerei, arranged for Violin. H.M.V.—D.A. 428. 6s.
   (d) Abendlied, arranged for Violoncello. Columbia—7210. 7s. 6d.

Schumann was the first composer who wrote music for children. Children's music is of three kinds: (1) educational music, written primarily for the illustration of certain technical difficulties and usually of little musical value, (2) music written specifically for performance by children or for playing to children, (3) music dealing with different aspects of childhood, but from the adult point of view. Both Mozart and Beethoven wrote music of a simple nature for their pupils, and there is a small book of pieces composed by J. S. Bach for his son, but these, apart from their simplicity, are identical in style with the other works of their respective composers, and so hardly come into the category of children's music.

The syllabus for this term will therefore largely consist of Schumann's music for children. In passing it is interesting to note that since Schumann's day there has been a never ceasing flow of music for children, conspicuous being the songs of Brahms and Moussorgsky, Debussy's Boîte à Joujoux " (a children's ballet) and " Children's Corner " and Ravel's " Ma mère l'oie ". None of these later composers can however quite supplant Schumann in the nursery. His relations with his family were unusually happy, and it was in the intimacy of his own household that he acquired his unique insight into child psychology.

(1) " *Album for the Young.*" This is a classic of the nursery. An analysis of these simple little pieces is unnecessary. They were published in 1848, the first few being originally written as a birthday offering for the composer's eldest daughter. Each piece is a tiny poem—the " Songs of Innocence " conceived in terms of sound.

The canon (No. 27) is constructed as follows: the tune in the first section is repeated in the tenor part at the interval of a bar throughout; the middle or contrasting section, however, is not in canon. Number 41 is formed on the notes G, A, D and E, i.e., Gade. Gade (1817-1890) was a Danish composer and sometime sub-conductor to Mendelssohn at Leipzig; he was an intimate friend of Schumann. It has been a common device among musicians to use the letters of a name to form a theme. Bach wrote a fugue on B.A.C.H. (H is the German equivalent of B natural), and Schumann used the same subject for a set of six fugues and also wrote some variations on the surname of a friend called Meta Abegg (B is the German B flat). Perhaps the most characteristic pieces in the collection are the three nameless ones, Nos. 21, 26 and 30. This collection of course falls into the second category, i.e., the music is simple enough in idea and in construction for the child mind and for a child's fingers.

(2) "*Scenes of Childhood*": These pieces on the other hand belong to the third category. The germinal idea of each piece remains simple enough, but the method of presentation is far more complex: they are reminiscent of something half forgotten, an attempt to reconstruct emotions experienced in childhood. The collection appeared in 1838 as opus 15, ten years prior to the publication of the "Album for the Young." Number 7, "Träumerei" is one of the most popular of all Schumann's small pianoforte pieces. It is a beautiful little poem in sound and a perfect exposition of single musical idea. There is a spontaneity and appropriateness about each little piece which lifts it out of the common rut of insincere "salon" music. Number 13, "The poet speaks", is wonderfully grave and beautiful, a revelation of the inner consciousness of a composer who is the first of the tone-poets. These two alone would serve

to illustrate the distinction between this collection and the "Album for the Young"—a distinction recognised by the composer himself in his letters.

(3) *Songs for Children*: The first ten songs in this collection are of the ballad or folk song type, the pianoforte being subordinated to the voice and merely furnishing an accompaniment. Naturally they are slight in character, but there is a certain naïve charm about each of them. Though simple in the extreme, there is no trace of banality. Number 13, "The Ladybird", is perhaps the best known song in the collection. Schumann here responds to the suggestion of the words to a greater extent than he does in the previous songs. Number 16, "The Walking Bell", is noteworthy for the same reason, and for the delicate humour of the setting. The "Mignon" song (number 23) more nearly approaches the "art song" type. Here we have an independent pianoforte part reinforcing and commenting on the voice part and providing a prologue and epilogue. This beautiful poem of Goethe has always been a favourite with composers: among others who have used it are Beethoven, Tchaikovsky and Ambroise Thomas.

(4) "*The Two Grenadiers*": a supreme example of a great poem (Heine's) wedded to great music. The intimate connection between music and words makes it impossible to conceive of one without the other. The opening bars on the pianoforte create the necessary martial atmosphere. The voice part is at first declamatory, but gradually becomes more lyrical until a climax is reached with the "Marseillaise". Schumann cleverly avoids the weak middle section of this otherwise spendid national hymn. The fact that he alludes to the "Marseillaise" in two other compositions is evidence of the esteem in which he held it.

(5) "*Pictures from the East*": These six "impromptus" for pianoforte duet were written in 1848.

Following Schubert's lead, Schumann wrote quite a number of works for pianoforte duet, a medium, which up to the present day has unjustifiably received scant attention from composers. This collection consists of six little pieces, which are wholly beautiful and betray their origin in every line, e.g. the falling sevenths, to which Schumann was very addicted, in the "trio" section of number 1. Number 4 is perhaps the gem of the collection. It recurs again at the end of number 6. Each however is beautiful in its own way and well contrasted with its neighbours.

(6) "*Twelve pieces for players of all ages*": This collection of pieces (for pianoforte duet) appeared a year later than the "Pictures from the East", and is avowedly children's music, i.e. written for children to play themselves or for others to play to them. They are for the most part altogether slighter in character, and more straightforward than the "Pictures from the East". Idiosyncracies of the composer are, however, plentiful, such as the falling seventh (cf. number 4, bars 22, 41, 43). Numbers 3, 6, 9 and 12 are perhaps the best in the collection and obviously those intended for the "big children"; the rest have a less complex emotional basis. Number 3 is sensitive and beautiful and yet preserves that simplicity of form which is the characteristic of its fellows; it was arranged, as was number 9, for violin, and played by Joachim. Number 12 has also been arranged for violoncello, with more justification perhaps than is usually the case with arrangements. It consists of a beautiful tune supported by rather cloying harmonies; although the best known of the set, it is certainly not the most distinguished. The whole collection forms a worthy pendant to the "Album for the Young" and deserves wider recognition than it receives.

THIRD YEAR

FIRST TERM

JOHANNES BRAHMS

(1833-1897)

In Brahms, the last of the great Viennese composers, are united those clearly defined characteristics which so differentiate the work of the composers of the eighteenth and early nineteenth centuries. A master of the formal beauties of the old decorative music, he inherited from his immediate predecessors, whose technical equipment in many respects was singularly deficient, a warmth and exuberance of feeling, which was denied the older composers. He is therefore a veritable child of Mozart and Beethoven, and equally of Schumann and Mendelssohn, and with him the old antithesis of the classic and romantic styles disappears.

With the death of Brahms a musical epoch closed. With the birth of his contemporaries, Wagner, Liszt, César Franck and Moussorgsky a new era begins. We must then regard the work of Brahms as a summing up of the music of his predecessors, and his position in music, historically in the nineteenth century, is analogous to that of J. S. Bach in the eighteenth, with this difference, that while Bach was transmuting into a single whole the diverse influences of Buxtehude, Froberger, Kuhnau, and Vivaldi, etc., who preceded him, he was simultaneously laying the foundations of the new music, on which his son, Philipp Emmanuel, and

Joseph Haydn were to rear the great edifice of the classical period of music, and also providing the source from which the romantic composers admittedly and directly derived inspiration. Brahms did not look forward: his music has not served as a pattern to his immediate successors and is unlikely to affect future generations. He took no part in the evolution of new art forms and was content to elaborate and develop what lay ready to his hand, this being largely due to the fact that the musical revolution was taking place during his lifetime and that he definitely threw in his lot with the upholders of the old traditions.

By the middle of the nineteenth century a new antagonism to the established order was maturing, the germs of which are to be found far back in the appreciable differences latent in the methods employed by Haydn and Mozart and later Beethoven and Weber. The Haydn-Weber tradition resulted in Liszt and Wagner, the Mozart-Beethoven in Schumann and Brahms. Broadly speaking, the principles involved are these: the Wagner-Liszt school exploit the medium which they use to its fullest extent: if they are writing for the orchestra, they think orchestrally and make play with the opportunities for colour afforded by different combinations of instruments. They are quick to enlist for this purpose any improvements in orchestral instruments, and have added continually to the orchestra until it has reached its present colossal proportions. They find the conventional forms irksome and cramping; from the symphony therefore they seek emancipation in the free symphonic poem. They have a true sense of dramatic possibilities, which leads them into the dubious paths of "programme" music. The Schumann-Brahms school on the other hand attempt to maintain the purity of "absolute" music. Few opportunities are sought for the display of orchestral effects; rather they

are content to work in the limited field of their classical models and therefore eschew, for example, the opportunities which the improvement in wind instruments affords them—little wonder that Schumann's orchestral works are rarely performed and that Brahms, though far more successful than Schumann, constantly disappoints us owing to the heaviness and ineffectiveness of his instrumentation—a direct result of his conservative attitude towards the new orchestral methods of his contemporaries.

Brahms was born in Hamburg in 1833. He began to study the pianoforte and music generally at an early age, and was well grounded by his master, Marxsen, on the works of Bach and Beethoven. At the age of twenty he was a proficient pianist, and undertook a concert tour in Northern Germany with a violinist named Remenyi. On one occasion during this tour they encountered a pianoforte which was tuned a semitone below the normal pitch. To obviate the necessity of his companion having to tune down his violin, young Brahms at sight transposed up a semitone the Beethoven violin sonata which they were to play. At Hanover they fell in with Joseph Joachim, the great Hungarian violinist, with whom Brahms contracted a life-long friendship. They passed on to Weimar, where Liszt gave his usual warm-hearted encouragement to the youthful composer, who characteristically went to sleep while Liszt was playing one of his own compositions to him, neither manners nor tact being salient features of Brahms' character. A meeting with Schumann at Düsseldorf was the turning point in Brahms' career, and resulted in the famous manifesto in the "Neue Zeitschrift" heralding Brahms as the long awaited master. An invitation to play at the Leipzig Gewandhaus soon followed and then a fierce storm of criticism and controversy. Brahms wisely withdrew from the unsettling

atmosphere of public life, and remained in retirement for the best part of the ensuing two years, which were clouded by the insanity and death of Schumann. Brahms was in touch with Schumann and his wife until the end, and succeeded the latter in 1856 as music teacher in the house of an official at the court of Lippe Detmold. Finally in 1862 he went to Vienna, which was at the time enjoying a second spell of musical pre-eminence owing to the presence of Goldmark, Anton Bruckner, Johann Strauss the younger and others. Brahms settled down in Vienna and the rest of his life was spent in composition and occasional concert tours, sometimes in company with Joachim. Honours were heaped upon him and he enjoyed a reputation among his contemporaries equalling that of Mendelssohn among the previous generation.

Since the death of Brahms in 1897 a natural reaction has set in, and people are no longer prone to a wholehearted acceptance of everything which he wrote, whilst recognizing the merits of that extreme self criticism—so rare among composers—which prevented him from giving the world anything unworthy or meretricious. The German musical ascendancy of the nineteenth century came to as abrupt an end as the Italian, which it had superseded, and a complete revision of values has since taken place. Brahms has perhaps not emerged as unscathed as his admirers would have expected; the winnowing process is still in progress, but certain works have already earned a lasting immortality and rank among the greatest things in music. Many of us may not be able to see eye to eye with the old Brahms enthusiasts when they extol the Passacaglia of the E minor symphony or the first pianoforte concerto, but there can be few who do not love the two string sextets, the B major trio, the German Requiem and the "Zigeunerlieder". The music of Brahms will never in any sense be popular;

its appeal is avowedly to the intellectual rather than the emotional side of the listener. The noble strain of pure beauty however, which is present in almost everything he composed, affords a welcome relief from the cloying sensuousness and flashy brilliance which sometimes mar the work of the Liszt-Wagner school and their imitators.

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SYLLABUS

1. Set Book :

Studies in Modern Music (second series), pp. 229-304, by Sir Henry Hadow (Seeley), or *Studies of the Great Composers*, pp. 361-367, by Sir Hubert Parry (Routledge).

2. Music :

(1) Waltzes, op. 39 (a) for Pianoforte duet (Augener. No. 9460. 3s. 6d.)
(b) for Pianoforte solo (Augener. No. 8065. 2s.)
(2) (a) Intermezzo, op. 118, No. 1 for Pianoforte solo (Simrock. 2s.)
(b) Intermezzo, op. 118, No. 2 for Pianoforte solo (Simrock. 2s.)
(c) Ballade, op. 118, No. 3 for Pianoforte solo (Simrock. 2s.)
(d) Romance, op. 118, No. 5 for Pianoforte solo (Simrock. 2s.)
(3) Variations on a theme of Schumann for Pianoforte duet, op. 23 (Augener. No. 5110. 3s.)
(4) Nursery Rhymes (Augener. No. 8886. 2s. 6d.)
(5) German Folk Songs for Vocal Quartet :
(a) " In Silent Night " and " Love, fare thee well " (Novello. No. 787. 2d.)
(b) " The Lover's Wraith " (Novello. No. 1099. 4d.)
(c) " The Angelic Hunter " (Novello. No. 1103. 4d.)
(d) " A Hunter went a-riding " (Novello. No. 1066. 4d.)
(e) " Death, the Reaper " (Novello. No. 1102. 4d.)
(6) Sonatensatz for Violin and Pianoforte (Simrock. 6s.)

3. Gramophone Records :

(a) Waltz, op. 39, No. 15, arranged for Violin. H.M.V.—D.A. 282. 6s.
(b) Waltz in A flat major, arranged for Violin. H.M.V.—E. 245. 4s. 6d.

The syllabus can only give a very incomplete survey of the work of Brahms. Much of his finest work is composed for the pianoforte, but it demands a range of technique, which is hardly within the compass of the amateur pianist. The many exquisite songs, quartets and trios can find no place in a scheme of such limited scope. There are no broad divisions of style noticeable in the different periods of Brahms' creative activity, and his output is small compared with that of most composers owing to his habits of rigid self-criticism already alluded to. For these reasons the music in the syllabus may be taken as representing most phases of the composer's work, and specimens of the music which he composed at varying periods of his life will reveal such differences as do exist between the output of his youth and that of his maturity and old age.

(1) *Waltzes for pianoforte duet or solo*: A set of waltzes for pianoforte duet was one of the first fruits of Brahms' migration to Vienna, the original home of this dance. The prototype of these waltzes won its way into popularity towards the end of the eighteenth century. It reached its zenith in the waltzes of Chopin, Weber and the Johann Strausses, father and son. Brahms subsequently arranged these waltzes for pianoforte solo, and in this version they have attained a greater measure of popular favour than anything else he has written. The two versions should be closely compared as furnishing an admirable example of the art of compression. A certain loss in fulness of tone is of course unavoidable but, allowing for this, surprisingly little is sacrificed. No. 5 has suffered most of all in the loss of the flowing quaver figure in the bass. The most important alteration is in the key sequence. In the solo version No. 13 is transposed into B major—a favourite key of the composer—and the remaining waltzes are transposed to maintain the original key relationships

of the duet version. Whether Brahms did this to secure the greater brilliancy of B major for No. 13, or because he was dissatisfied with the existing sequence of keys, it is hard to say. There is however no question that the solo version is the more successful of the two in this respect.

It is unnecessary to comment in detail on these charming dances ; covering a wide emotional range, they appeal instantly to audiences, which would find difficulty in appreciating the music of the composer as a whole. It is invidious to single out any for special commendation, but to No. 15 would fall this distinction if it were made. It has the gentle lilt of the Ländler, the old country dance in which the more robust waltz had its origin.

(2) *Two Intermezzi, Ballade and Romance*: *op.* 118. These pieces belong to the slender output of Brahms' latter days. In view of recent developments in music it is hard to realize the short space of time which has passed since they were given to the world. The set consists of six short tone poems, similar in character to works of Schumann, which we have recently been studying.

The first Intermezzo (No. 1) elaborates a single idea, which should be first disentangled from the rich polyphony which surrounds it. The essential characteristic of the piece is a downward figure of three notes, succeeded in bar 11 by a similar upward figure, and finally by the downward figure in augmentation (six bars from the end). The second Intermezzo (No. 2) is in ternary form (A,B,A). The "A" tune is full of interesting cross rhythms and shifting accents to which Brahms was much addicted (cf. bass in bars 21 seq. the accent shifting from the first to the third beat of the bar). Note particularly the opening phrase recurring in the bass in bars 31 seq., and in the alto in bars 47 and 48. In the

" B " or trio section there is a modulation into the relative minor (F sharp minor); it also affords an example of the combination of simple and compound time—almost a mannerism with Brahms. The treble part here is echoed in the tenor, the initial quaver figure being in every case augmented into two crochets. The " A " section is afterwards repeated with modifications.

The Ballade (No. 3) is also in ternary form, the trio section modulating boldly into B major (the mediant of the tonic major of the " A " section) the theme of the trio reappears at the conclusion of the piece to form a coda. The title " Ballade " does not denote any particular musical form. It was first used by Chopin and has a purely temperamental significance. The same applies to the title " Romance " (No. 5), which has however a longer ancestry and was used by Mozart and Beethoven. This Romance is also in ternary form. The tune of the " A " section is first stated in the alto part, the treble furnishing a subordinate countersubject above the main subject similar to the medieval " faux bourdon ". The main theme is repeated at bar 6 in a more elaborate form but with the same countersubject. At bar 10 the main theme is played in octaves bringing it above the countersubject, but at bar 13 the previous arrangement of parts is resumed and adhered to until the end of the section. The trio section involves a change of time and a modulation into the remote major key of the relative minor (D major). It consists largely of a display of rhythmic subtleties, the little eight bar tune of two four bar sections being twice repeated, each time with greater elaboration over the same rocking bass figure. A condensed form of the " A " section brings the piece to a conclusion.

(3) *Variations on a theme of Schumann for pianoforte duet*: Brahms composed several sets of variations for pianoforte solo, the most famous being those on themes

of Paganini and Handel ; he also wrote a fine set for two pianofortes (or for orchestra) on a theme of Haydn. His methods have nothing in common with those of Haydn, Mozart or the Beethoven of the first period, who were content with mere decorative variants of the theme employed. Brahms, like the later Beethoven, went back to the old ground bass idea, which Bach likewise used as the basis of the great Goldberg variations and the Chaconne for solo violin. An analysis of the work under discussion therefore will show that the relation of the variations to the theme rests almost solely on a common harmonic scheme ; in some sets there are no further references to the theme after its initial statement, in this particular case it asserts itself furtively in several variations and appears in the final variation undisguised.

The theme itself has a tragic story associated with it. During the period of Schumann's insanity, Brahms was a frequent visitor at the asylum, and on one occasion the patient was too ill to see him. Listening outside the door, Brahms heard the poor demented composer banging out on the pianoforte the tune which he has here used. By his treatment of it he had endowed it with a wealth of nobility and sadness. The variations contain good illustrations of the mannerisms of the composer's style —e.g. the constant use of passages of thirds (cf. Variation vii, bars 15 and 16), the combination of contrasting rhythms (cf. Variation viii—compound in the bass, simple in the treble and vice versa, or variation ix, bars 2 and 18).

(4) *Nursery Rhymes*: This little collection of children's songs was composed for the Schumann children. The composer's efforts are mainly directed towards keeping his tunes within the small compass of the voice of a child ; the tunes are almost painfully diatonic, the pianoforte accompaniment rarely independent.

On the whole one is forced to the conclusion that the composer tossed off these songs in an idle moment and never meant them for publication. "The Little Dustman" (No. 4) however is a gem, worthy to rank with Mozart's "Schlafe mein Prinzchen", and is evidently the result of far greater care than its fellows. The "Cradle Song" (No. 11) is not bad, but not so original. The setting of "The Wild Rose" (No. 6) is unlikely to supplant the well-known version, and is lacking in character. "Lady-bird" (No. 13) must have taxed the politeness of the Schumann children considerably, when they remembered the far more beautiful setting by their own father—it seems tactless of Brahms to challenge comparison! The other songs have a certain charm, but simplicity of this kind was alien to the composer, and as a whole the collection does not bear comparison with, for instance, the wonderful children's songs of Moussorgsky.

(5) *German Folksongs for mixed voices*: Brahms was at one time conductor to the Vienna Singakademie, and for this society he wrote a number of four and six part vocal compositions, among the latter being the lovely "Vineta", which is still frequently performed. The present collection is composed of arrangements of folksongs, and affords a perfect example of good workmanship and impeccable taste. The question of folksong arrangements was touched upon, when Beethoven was studied: the artificiality of his method becomes all the more apparent when contrasted with that employed here by Brahms. In these settings simplicity is the keynote, and no attempt is made to surround the melodies with the exotic atmosphere of the art song; the beauty of each melody is brought out by a subtle harmonic scheme, and every point is stressed.

German folksong is self-consciously sentimental, and less spontaneous perhaps, though more charged

with feeling, than our own ; the words are often morbid and rarely lighthearted. Of the six under review, the most beautiful is undoubtedly the lovely " In Silent Night," which alone of the six requires five voices. The placing of the tenor part in its high register, especially at the climax of the tune (" My *heart* in pity weepeth ") and the semitone clash in the alto parts at the words " the *flow'ret* blue " are noteworthy. " Love, fare thee well " is a worthy pendant, with its lovely flowing inner parts ; note again particularly the tenor part, and its fine climax at bar 8. " The Angelic Hunter " is a more elaborate affair ; it starts off with the tenor and alto in canon at an interval of a fifth—an interval peculiarly associated with hunting horns (cf. " Tristan and Isolda ", Act II)—the whole setting is contrapuntal and the lower parts less subsidiary to the treble than is the case in the other five.

(6) *Sonatensatz for violin and pianoforte* : This is the scherzo of a composite sonata, composed in 1853 by Schumann, Brahms and Dietrich in honour of Joseph Joachim, when he came to give a concert at Düsseldorf ; it is recorded that he had no difficulty in assigning the authorship of each of the four movements. The MS remained in Joachim's possession, and long afterwards he allowed this movement to be published, the other three being of insufficient merit to do their respective composers justice.

This scherzo and trio movement, written when Brahms was a youth of twenty, is full of fire and impetuosity, and surprisingly similar in style to the opening of the late trio in the same key. The isolated 3/4 and 4/4 bars scattered throughout the movement are very characteristic, so also the galloping rhythm in the bass of the pianoforte (bars 26 seq.). The trio is more immature and does not flow along well ; the pianoforte part is rather thin in places. The coda founded on the trio is grandiose

and rather poor. We must however remember that the whole movement is a pure pièce d'occasion, and interesting chiefly because it shows how formed and individual was the style of the composer even at the outset of his career. In spite of its many crudities the scherzo at any rate is fine music and well worth resurrection.

SECOND TERM

RICHARD WAGNER

(1813-1883)

THE gradual progress of Wagner's music from the neglect and apathy, which it experienced during the composer's lifetime, to the almost unparalleled popularity, which it latterly attained and still enjoys, is one of the most amazing phenomena in the history of music. No music to-day counts a wider circle of appreciation ; many, to whom music is otherwise a closed book, find in those wonderful music dramas something which irresistibly attracts them. It may indeed be said that on Wagner every shade of musical opinion is unanimous, the old animosity of the Schumann-Brahms entourage, which was largely founded on personalities, having at length completely disappeared.

During our study of musical history we have seen how each of the older composers added something to the common stock, which had been handed down from generation to generation, but yet maintained the shape and form of the tradition. No disparagement is meant of the fine and courageous pioneer work of men like J. S. Bach and Beethoven. In their experiments, however, one can always detect the link which binds them to that which had gone before ; in a word their musical style was mainly arrived at by a process of evolution. Wagner on the other hand was a revolutionary. It is unnecessary to underestimate his debt to Beethoven, Weber, Bellini, or Meyerbeer, yet by the time he had

reached full maturity he had completely transmuted the elements on which his style was based, thereby producing something entirely new. The most hypercritical would find it difficult to see beyond the Wagner, say in "Tristan and Isolda"; there is nothing in it, which remotely suggests the origins, from which Wagner's idiom was admittedly derived. Even the marvellous texture of counterpoint in "The Mastersingers", which so annoyed the conservative musicians of the day, stands quite alone.

In many respects Wagner seems the apex of music, so far as it has developed to-day, and there has been a gradual descent since his death. So much so that composers have recently abandoned the idea of continuing along the old lines, and are reverting more and more to the primitive idea of music as mere sound, divorced from all emotion. No previous composer ever succeeded in permeating the style of his contemporaries and successors in the way that Wagner did; even those, who most differed from him temperamentally, seem cramped by their efforts to avoid his influence; Debussy's "Pelléas and Mélisande" is self-consciously un-Wagnerian; it was born of an antagonism, just as "Hänsel and Gretel" (Humperdinck) was inspired by sympathy with Wagner's methods and ideals.

Wagner's influence on music is no doubt the greater owing to the fact that he was a doctrinaire. He evolved new theories and pushed his propaganda on an unwilling public, until he succeeded in forcing people to accept them. He was an astute publicist, who stopped at nothing, even the sacrifice of his friends, to attain his own ends. Had he faltered in his resolution, he would have inevitably gone under, so formidable was the opposition which his music and his personality aroused.

It is impossible within the limited space available

to give anything like an adequate sketch of Wagner's eventful life. Some acquaintance with Wagner's complex personality as illustrated in the story of his life is however very desirable for a proper appreciation of his music. He was born in 1813 in Leipzig. His early education, after his father's death and the marriage of his mother to Ludwig Geyer, was received partly in Dresden and partly in Leipzig. At an early age he exhibited literary qualities and translated the first dozen books of the Odyssey at the age of thirteen. About the age of sixteen he began to turn his mind to music and received some instruction in composition which led to the performance of an overture as an "entr'acte" at the theatre in 1830. In the same year he matriculated at the Leipzig University and started seriously to work at music under Weinlig, the Cantor of the Thomasschule. During the period of adolescence, Wagner was obsessed by a fervent admiration for the works of Beethoven. At the age of twenty Wagner secured a post as chorus master at Würzburg and here his first opera "Die Feen" was written but it never received a performance. In 1834 Wagner's attention was first seriously directed to the idea of music drama under the influence of Schroeder-Devrient, whose performance both as singer and actress stirred him deeply. This resulted in his second opera, "Das Liebesverbot", which was inspired by the old Italian operatic traditions as exemplified in the works of Masaniello and Bellini. This opera was actually performed in 1836 at Magdeburg, where Wagner was acting as director of music, but it was a hopeless failure. After a period of wandering, the impecunious composer reached Königsberg, where on the strength of a promised conductorship, he married Minna Bauer, an actress. Owing to the bankruptcy of the director at Königsberg, Wagner was again cast adrift with the additional burden of a wife. He was, however, fortunate enough to get the

appointment of musical director at a new theatre in Riga. After a further visit to Königsberg to pay his debts, Wagner set off from Pillau in a sailing vessel for London, accompanied by his wife and a large Newfoundland dog. A terrible sea passage of three and a half weeks proved a useful preparation for the composition of "The Flying Dutchman," which he was soon to undertake. After eight days in London the Wagners went on to Boulogne where they met Meyerbeer and remained a month trying to interest the popular composer of the day in "Rienzi", of which two acts were completed. Armed with introductions from Meyerbeer the Wagners reached Paris in 1842. Nothing but disappointment met the composer here—even his dog was stolen, and reduced in circumstances he was obliged to undertake hack-work —pianoforte arrangements of operas and the like. He was, however, able to complete "Rienzi" and to compose the fine "Faust" overture in which for the first time we get a glimpse of the real Wagner. To this period likewise belong the charming little French songs. During the year 1841 "The Flying Dutchman" was completed, but the Director of the Opera fobbed poor Wagner off with £20, took his libretto and commissioned a certain Dietsch to write music to it more befitting the taste of his patrons! Wagner returned to Dresden in 1842 and here "Rienzi" at last received a performance and scored an instantaneous success. In 1843 "The Flying Dutchman" was performed at Dresden, but proved a disappointment to a public expecting another "Rienzi". At this time Wagner secured the appointment of Capellmeister to the Saxon court and in this capacity he welcomed Berlioz. His time was now fully occupied with official duties but he found time for the composition of "Tannhäuser" which received its first performance in 1845. After the revolution of 1848 Wagner, being to a certain extent implicated, had to leave Dresden:

after taking refuge with Liszt at Weimar for a few days, he proceeded to Paris where he began the long exile from his native land, which was to last twelve years. From Paris he went to Zürich, where his wife joined him. The years at Zürich were devoted to critical work and composition, mainly in connection with "The Ring", which was completed as far as the major portion of the second act of "Siegfried" by 1857. Meanwhile Liszt had performed "Lohengrin" at Weimar in 1850. In the summer of 1855 Wagner conducted the Philharmonic Society's concerts in London. The following years were occupied with the composition of "Tristan and Isolda," which was partly written in Venice, where Wagner was living in 1859: in the same year the composer visited Paris again where he conducted three concerts of his own music, which created a great sensation and involved poor Wagner in a heavy financial loss. After two similar concerts in Brussels, a performance of "Tannhäuser" was arranged with a new ballet inserted at the beginning of the first act. The members of the Jockey Club, who arrived at the theatre as was their habit, halfway through the performance, found the ballet over and signified their disapproval by hooting and whistling the opera off the stage. Princess Metternich, through whose good offices the performance was ordered by the Emperor, had however the consolation of getting the exile of her protégé terminated and in 1861 Wagner was able to return to Germany, though it was not until the following year that Saxony was again thrown open to him. During the following three years Wagner suffered great privations: his time was chiefly occupied in fruitless efforts to induce various opera houses to stage "Tristan and Isolda". He was in Paris again during the winter of 1861, and in the following year settled at Biebrich on the Rhine to work at the composition of "The Mastersingers". Finally in 1864, broken in health and spirits, Wagner was

on the point of leaving Germany for Zürich, when he received an invitation from the young King Louis of Bavaria and soon after the award of a salary equivalent to £100, which was later increased. Wagner became a Bavarian subject and settled in Munich, where he conducted concerts and supervised performances of his operas, " Tristan and Isolda " being performed in 1865 with the collaboration of Von Bülow. Cabals and intrigues pursued Wagner in spite or because of the exalted protection under which he now found himself and in 1865 he withdrew to the Villa Triebschen on Lake Lucerne where " The Mastersingers " was completed : in 1868 it was performed in Munich under Von Bülow. In 1870 Wagner married Liszt's daughter, Cosima, as his second wife, Minna having died in Dresden in 1866. In 1872 the foundation stone of the Festival Theatre at Bayreuth, the tangible result of the King of Bavaria's munificence, was laid, the event being celebrated by a performance of Beethoven's " Choral " symphony and Wagner's own " Kaisermarsch " : the money for the theatre was largely raised by Wagner Societies all over the world. In 1874 the " Ring " was completed and in 1876 received its first complete performance at Bayreuth. To help meet the loss entailed, a series of concerts was arranged in London in 1877 at which Wagner conducted a selection of excerpts from his works. The remainder of Wagner's life was devoted to the composition of " Parsifal " with occasional excursions into journalism. " Parsifal " was completed in 1882 at Palermo and performed in the same year at Bayreuth and nowhere else, by the composer's express wish, except for one or two " pirated " performances, until 1914, when the copyright expired. Wagner spent the winter of 1882 in Venice and in February of the following year died there. His body was laid to rest in the garden of the " Villa Wahnfried " at Bayreuth. There is much about

Wagner's personality which is extremely repellent. The story of his life is full of unpleasantness, but it has evoked more attention than that of any other composer, and Wagner's own Autobiography makes fascinating reading, in spite of the sublime indifference manifested therein to the ordinary code of behaviour, which governs the personal intercourse of mankind, not to speak of the long record of overweening self-confidence, vanity, revolting personal self-indulgence, and above all the heartless betrayal of friends and benefactors, when they had served his purpose.

Wagner's philosophy and politics all find expression in his operas and music dramas, which are an amalgam of all his pet theories and fads. It is always a marvel that with such diversity of interests, Wagner was able to carry through his immense life work. His political ardour led to banishment as a revolutionary, his philosophical dabblings ending in the famous rupture with Nietsche; he wrote voluminously on the theatre, on religion, on Jews, on Beethoven's Ninth Symphony, on the technique of conducting and a host of kindred subjects. As a poet he has never received sufficient recognition. The poems, which form the libretti of the operas and music dramas, are of considerable literary value, and the exploitation of the alliterative metrical verse of the Old and Middle High German epics is most successful. Added to these activities was a tremendous and widespread passion for reading, which bore fruit in the subject matter of his dramatic works. Only a real poet could have recreated the old legends in the manner in which Wagner has done them.

Wagner's operas and music dramas can be conveniently divided into the conventional three periods: (1) "Rienzi," "The Flying Dutchman" and unimportant but voluminous juvenilia, (2) "Tannhäuser" and "Lohengrin", (3) "The Ring", "Tristan and

Isolda ", " The Mastersingers " and " Parsifal ". The salient characteristic of his method of composition lies in the invention and use of the " Leitmotif ", which makes a tentative appearance in the operas in (1) and (2), and appears fully developed in the later music dramas. The essence of the *leitmotif* is the mental association between a musical theme and a person or idea in the drama. In the earlier works the *leitmotifs* often consist of an extended musical phrase of some bars, but the tendency is for them to become more epigrammatic, and there are specimens of two or three notes. Many of the *leitmotifs* are merely combinations of the notes of the common chord, the majority are diatonic and thus give the composer plenty of scope for the creation of a symphonic web of music, in which they are the strands. So fixed is the association of *leitmotif* with its object that we find a swan in Lohengrin and in Parsifal both represented by the same tune, and allusions in " The Mastersingers " to Tristan and King Mark suitably accompanied by quotations from the music of the earlier music drama. The most effective use of the *leitmotif* is to give cues to the audiences of what is passing through the minds of the stage characters. Those therefore, who are familiar with the associations which the *leitmotifs* are intended to conjure up, can enjoy Wagner in a way which is absolutely denied to the mere casual listener ; it is however equally fatal to lay too much stress on the labelling of every theme, and thus forget the whole in an anxious search for its constituent parts.

There is no room to speak in detail here of Wagner's contribution to the technique of music. He had a marvellous feeling for orchestral colour and was able to give full rein to his powers owing to the development of the valve wind instruments, which could modulate at will into any key—an invention which the purist Brahms by force of contrast would not employ, preferring the

limitations of the Beethoven orchestra. Wagner likewise added to the orchestra, completing the families of wind instruments by additions, so that similar orchestral colour should be available in any register.

A voluminous literature has grown up round Wagner. His interests, more widely spread than those of any other composer before or since, alone make him the most interesting personality in musical history. We are only just beginning to see him in his proper perspective. His music is admittedly unaffected by any time factor; as a dramatist and thinker, he was one of the last of the Romanticists. The sentimental medievalism, which pervades his work, is similar in character to that which inspired William Morris and found expression in the Oxford Movement. The world has outgrown much of the ponderous seriousness which Wagner affected, but he has succeeded in altering the whole attitude of the public towards opera. It had degenerated to the level of a ballad concert, and Wagner restored it to its position as a serious art form by transferring the main balance of interest from the performer back to the music. He has thus rendered it possible for serious composers once again to use the stage. The actions and reactions which resulted are still in progress, and, if at the moment we are passing through a phase of reaction, we must remember that, but for Wagner's pioneer work, we should certainly have lost the wonderful fruits of Verdi's old age, "Otello" and "Falstaff", the brilliant operas of Richard Strauss, and *per contra* Debussy's lovely "Pelléas and Mélisande".

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SYLLABUS

1. Set Book:

Studies in Modern Music (First Series), pp. 235-326, by Sir Henry Hadow (Seeley), or *Studies of the Great Composers*, pp. 322-356, by Sir Hubert Parry (Routledge).

2. Music:

(1) Prelude to "Lohengrin," arranged for Pianoforte solo Wagner Overtures, Vol. I. (Peters. No. 3428. 5s.)
(2) Siegfried Idyll, arranged for Pianoforte duet (Peters. No. 3436. 1s. 6d.)
(3) Albumblatt in C, for Pianoforte solo (Augener. 1s. 6d.)
(4) Wagner Lyrics from Rienzi to Parsifal, Vol. I. (Augener. 2s. 6d.)
(5) Wagner Lyrics from Rienzi to Parsifal, Vol. II. (Augener. 2s. 6d.)

3. Gramophone Records:

(a) Lohengrin Prelude. H.M.V.—D. 129. 6s. 6d.
(b) Siegfried Idyll. H.M.V.—D. 649 and 650. Each 6s. 6d.
(c) Albumblatt, arranged for Violin. Columbia—7114. 7s. 6d.

Much of the music contained in Nos. 5 and 6 is also available for the gramophone in the fine series of Wagner records issued by the Gramophone and Columbia Companies; the list of these records would be too lengthy for inclusion here and reference must be made to the catalogues of the manufacturers.

It is only by constant and leisured study of the operas and music dramas that one can begin to appreciate Wagner's immensity: after forming a superficial acquaintance, by means of vocal scores or gramophone records every opportunity should be seized of hearing them performed. The syllabus however has been drawn up on the assumption that few possess the necessary vocal scores. Pianoforte arrangements of orchestral music are of course rarely satisfactory and full use should therefore be made of the gramophone. To stimulate the interest of the pupils in Wagner, it is essential that they should be told the stories of the dramatic works, and learn at least a few of the themes connected with the characters therein. For this purpose Constance Maud's "Wagner's Heroes" and "Wagner's Heroines" (published by Arnold) will be found most useful. Some of Wagner's operas are in the regular repertoire of all the touring opera companies, and opportunities for pupils to hear them during the term should not be missed, proper preparation

being in every case a necessary antecedent. Wagner's music will be found of particular value in arousing interest in musically immature children, who can respond to the stories and imperceptibly pass on to an appreciation of the music which illustrates them. Full advantage therefore should be made of the concrete basis of the music, which is absent in the absolute music of the older composers. Ninetenths of the difficulty in making the uninitiated understand music lies in the impossibility of describing the emotional background of a symphony or sonata. In the case of Wagner no such difficulty exists, hence the attraction of his music even for quite young children.

(1) *Prelude to "Lohengrin"*: "Lohengrin" was first performed in 1850, and is the most mature production of Wagner's immaturity. The *leitmotif* idea is further developed than is the case in any of the previous operas. The conventional arrangement of the opera into recitatives, arias and finales is completely abandoned in theory, if not altogether in practice. The orchestration is a tremendous advance on anything previously attempted. The ultra-romantic subject of the libretto and the cloying sweetness of much of the music have given "Lohengrin" a belated popularity among the larger public, which cannot appreciate the more subtle beauties of the later music dramas. The prelude is universally considered a great achievement, even by those who are tried by the many longueurs in the opera itself. It is a musical allegory of the departure of Lohengrin from Montsalvat, the home of the Holy Graal, and his return thither after the culminating tragedy of Elsa' doubt—in short an epitome in music of the opera. The subject matter is almost entirely occupied with the *leitmotif* of the Graal, enunciated by solo violins in bar 5 seq., round which later (bar 20) the violins weave the most lovely counterpoint. A climax

is reached at bar 51, which subsides into the infinite sadness of the lovely theme of parting at bar 58, and finally into the Graal tune again. The ethereal beauty of this mystical music is immediately obvious, and foreshadows the atmosphere of Wagner's last music drama, " Parsifal ".

(2) " *Siegfried Idyll* " : the " Siegfried Idyll " is far the most important composition in the slender list of Wagner's occasional music. It was written at the Villa Triebschen on Lake Lucerne in 1870 as a serenade in honour of Frau Cosima Wagner and her infant son, Siegfried. The tiny orchestra assembled on the narrow staircase beside her room, Hans Richter, the great conductor, playing one of the wind instruments. Mr. Ernest Newman says of this work : " This is not an individual father musing over his child's cradle, but all Nature crooning a song of love for its little ones." The pianoforte duet version recommended in the syllabus is the most satisfactory arrangement, but an edition for solo pianoforte exists, which can be used if the other is impracticable. When played by the ordinary concert orchestra, much of the charm and intimacy of this work evaporates. To hear it played as the composer intended, with only nine strings and " single " wind, is an unforgettable experience.

The work is built up on various well defined themes, largely drawn from a short episode in the third act of " Siegfried " (cf. Wagner Lyrics, vol. ii, No. 16). The first twenty-nine bars form a small prelude. The *leitmotif* in bar 5, which appears *in extenso* in bars 30 seq., is that of " Purity." Note the important counter-subject on the violoncellos, which eventually resolves itself at bar 30 into the " Slumber " *leitmotif* ; the true inwardness of these themes and of their application here is lost unless the listener is aware of their associations in the other context. The " Slumber " *leitmotif* in a

more characteristic form begins to assert itself in bars 38 seq., particularly 44-46, the "Purity" theme conversely appearing in the bass. Bars 51-53 introduce an important and constantly recurring feature, founded on the falling seventh in bars 33-34. New and lovely melodies crowd one upon another; note particularly that in bars 65 seq. with bass imitation. At bar 92 a beautiful old German cradle song makes a fleeting appearance, and is combined at bars 110 seq. with the opening bars of the prelude. The cradle song gradually disappears, and the music becomes vague and the tonality uncertain. At bar 151 another "Siegfried" *leitmotif* ("Siegfried, the world's hero") appears, curiously different in character however from the version in the music drama, where it is in stately common time and not 3/4 as here. After passing through a welter of modulation, it is combined at bar 202 with the "Purity" theme, which is later transferred to the bass, the whole working up to a big climax at bar 256. At bar 260 over a dominant pedal we hear the *leitmotif* of the "Bond of Love" from the final love duet between Brünnhilde and Siegfried, and at bar 263 seq. snatches of the song of the wood bird are played by the clarinet and flute. The pedal point (G) persists uninterrupted until bar 285 is reached; note the "whole tone scale" effect in bars 284-286. At bar 287 the music becomes more complex; we have the "Purity" theme (echoed in the bass) and the "Slumber" tune, and at bar 306 a further snatch of the wood bird's song, and finally a recapitulation of the music of bars 51-91. At bar 352 there is a short coda; the composer hints in turn at each of the subjects employed in the work. We have first the "Purity" theme with the "Slumber" tune interwoven in it. At bar 359 the positions are reversed, bass tune transferred to treble and vice versa. Bar 367 introduces the "Mutual Love" *leitmotif* and the song of the wood

bird, bar 374 the cradle song, the bass subject in bars 374-375 being transferred to the treble in 376-377 and vice versa. At bar 389 " Siegfried, the World's Hero " in its " Siegfried " version (i.e. in common time) appears and the work draws gradually to a close, getting ever quieter and slower until it fades into nothing. Comment on the beauties of this work seem quite superfluous. It is one of the most lovely things in the world, almost flawless in construction and workmanship, full of ingenuity and effect, but too inspired to obtrude these superficial virtues on the listener, though they will always remain a marvel to the careful student of the score.

(3) *Albumblatt in C for Pianoforte*: Wagner only published six works for pianoforte and none of them are of any consequence in his artistic development. They were mostly written as complimentary pieces for friends or patrons. This particular work was composed for Princess Metternich in 1861, but was only published ten years later. Princess Metternich was the enthusiastic admirer of Wagner, who procured the ill-fated performance of " Tannhäuser " in Paris, and was largely instrumental in getting the sentence of banishment on Wagner annulled. The " Albumblatt " is in the characteristic style of the period, and obviously written well within the capacity of an amateur's limited technique. Note the usual Wagnerian turn in bar 3, the many sequences (e.g. bars 14-16), the chromatic passing notes in bar 24 seq., and the general resemblance to the Prize Song in " The Mastersingers," which is also in C major; the final sixteen bars in particular are very alike, the initial minim bar and G sharp in the bass being identical features in both.

(4) " *Wagner Lyrics,*" volume 1 (omitting No. 4): These pieces should be taken in chronological, not numerical order. Numbers 2, 3 and 8 are characteristic

specimens of Wagner's earliest method. "Rienzi" (1840) is an imitation of the fashionable Meyerbeer opera of the day. It is in places blatantly vulgar and contains very little recognizable Wagner. The turn in the first bar of No. 2 is however an early instance of a later mannerism, and the chromatic line of the tune in bars 14-16 is likewise an anticipation of a favourite device of the composer. Similar instances occur in number 3. In "The Flying Dutchman" (1841), Wagner attained some measure of emancipation, and the fine overture marks the summit of his achievement up to that time. The Pilgrim's Chorus, number 9, from "Tannhäuser" (1845) marks a further advance; in it Wagner begins to exploit the possibilities of the valve horns. The excerpts which go to form this piece occur in the overture. Number 11 is the song in "Lohengrin" (1848), where Elsa describes her dream of the knight, who, drawn along the river by a swan, is to champion her cause against Telramund, her guardian, who has denounced her as the murderess of her brother. In "Lohengrin" the principle of the *leitmotif* begins to make itself felt, and the shackles of the old operatic tradition are still further discarded. Note the enharmonic changes (bars 9-10, G flat major into F sharp minor). In bars 16 seq. we recognize the Graal tune of the Prelude. The heroic tune in bars 23 seq. is the Lohengrin *leitmotif*, which by its length betrays the early origin of the opera. Lohengrin's farewell to the swan is a good instance of pure, virtually unaccompanied melody; the last four bars form the swan *leitmotif*, which Wagner employed again at the end of his life in "Parsifal." The "Spring Song" (No. 7) from "The Valkyrie" (1856) is, like the "Good Friday music" (No. 10) from "Parsifal" (1879), one of Wagner's great nature tone poems; compare the triplet figure in the accompaniment in each case. Of the three excerpts from "The Mastersingers" (1867) Walther's

Trial Song (Number 1) occurs in the first act, where Walther traces his artistic ancestry to Walther von der Vogelweide, the great Middle High German lyric poet. Note the frequent use of passing notes (e.g. bars 6-7, G sharp to A etc.), and the lovely suspended F sharp in bars 15-16. The dance of the Apprentices (number 5) is based on a waltz-like rhythm over a drone bass ; note the countersubject on the violoncellos at bars 60 seq. The extract from the Prelude to act iii. (No. 6) begins with the tune, which Wagner has set to the " Wittemberg Nightingale ", the poem with which Hans Sachs acclaimed Martin Luther and the Reformation. At bar 9 we hear the *leitmotif* of Sach's resignation of Eva, at bar 21 a hint of the Shoemaker's Song, which Sach sings at his cobbling in act ii.

(5) " *Wagner Lyrics* ", volume 2 (omitting No. 20) : The Spinning Song (number 21) is one of the best things in " The Flying Dutchman ", and notably original and sensitive to the suggestion of words. It is sung by a female chorus ; the whirring sound of the machines is well depicted in the triplet accompaniment. " O Star of Eve " (number 19), sung by Wolfram in the third act of " Tannhäuser ", is one of the best known of Wagner's songs. Unfortunately it is rather a poor effort. The descending chromatic line of the tune in bars 3-5 is unusually weak and sentimental. Note the characteristic turn in bar 24. The " Lohengrin " excerpt (number 15) is taken from the second and third acts. The procession music is charming, though not great, constant passing notes (e.g. G to F, bar 4) making the music a little tepid. The tune in bar 16 with its banal accompaniment is very commonplace ; still more so is the famous bridal chorus, which is frequently employed at weddings in obvious ignorance of the unhappy sequel of the marriage, which it celebrates. It is a very weak effusion, harmonically poor and rhythmically dull ;

note particularly the unworthy descending chromatic tune at bars 29 and 37. The Steersman's song (number 18) from "Tristan and Isolda" (1859) is another of Wagner's wonderful unaccompanied melodies; the bass tremolo here only occurs at a second appearance of the song. Kurwenal's song is a magnificent piece of character drawing—a real tone picture of rough truculence and heroic devotion. The extract from the great love duet (number 14) is a fair specimen of the harmonic complexity of "Tristan and Isolda", wonderful even to-day, prodigious in 1865, it is one mass of chromatic passing notes, e.g., the third chord is not an independent chord at all, merely an anticipation of the following G major chord; play the chord, G, D, B, D in its place and this is at once apparent. Walther's Prize song (number 12) is one of the few things in Wagner reducible to the old forms. It is in binary form; the "A" section (bars 5-17) being repeated with a dominant coda, to which Hans Sachs thought the Mastersingers would take exception. The "B" section begins at bar 30. Note the fine climaxes at bars 12, 38 and 50, and the way the tune leads up to each, also the turn in bar 41. The music in number 16 we have already met in the "Siegfried Idyll"; the third act of "Siegfried" was written twelve years later than the first two; the *leitmotifs* need not be enumerated again; we meet "Siegfried, the World's Hero" with its augmented triad (E flat, G and B) in bar 24. In the fourth bar from the end, the treble should read—crochet rest, C sharp crochet, B crochet, G sharp dotted quaver, F sharp semi-quaver—i.e. the slumber theme, cf. the bass in bar 5.

Number 13 is extracted from the final scene of "The Dusk of the Gods" (1874), the burning of Walhalla and the return of the ring to the Rhinemaidens. Their song—a marvel of diatonic melody—with the waves of the Rhine in the bass, is heard in bars 1-6. The Walhalla

tune occupies bars 7-10 ; bars 11-13 introduce the *leit-motif* of " Love's Redemption " with its beautiful falling seventh. The Flowermaiden chorus from " Parsifal " (number 17) is scored for a female chorus in twelve parts. It recalls the old German Ländler, the prototype of the modern Waltz.

THIRD TERM

EDVARD GRIEG

(1843-1907)

THROUGHOUT musical history there have existed composers who preferred one medium for the presentation of their music to any other, and who consequently became identified to a large extent with the medium of their choice. Violinists would claim as such Corelli, Tartini, Spohr or Max Bruch; organists, Rheinberger, Buxtehude or Karg-Elert; pianists, Domenico Scarlatti, Field, Chopin, Grieg, Scriabin or Medtner; singers, Hugo Wolf, to mention a few names at random. These composers by no means confined themselves entirely to the voice or to one particular instrument, for instance, Chopin wrote some music for the violoncello and Hugo Wolf composed a string quartet, yet it is true to say that the little music which they wrote for other mediums is very largely neglected by the general musical public. In most cases this neglect is justified by the experimental nature of the works in question, but exception must be made in favour of the composer, whom we are now about to discuss.

The bulk of Grieg's music is written for the pianoforte, and it is by this music that he is known to the world at large. But he is also the composer of many lovely songs, which are almost totally neglected, and of three violin and one violoncello sonata, which maintain a precarious existence among amateurs and are undeservedly overlooked by recital givers. There is also

a quartet of unequal merit and several works for string orchestra of great charm which are very rarely heard. Public attention is rivetted, even in the case of the works for pianoforte, on a small group of pieces to the almost total neglect of the rest, but these favoured ones, thanks to cheap editions, now occupy a position in the average English home akin to that once enjoyed by the " Songs Without Words." Apart from this group of pianoforte pieces, Grieg's fame rests on the orchestral suites arranged from the incidental music which he composed for Ibsen's " Peer Gynt " ; the first suite arranged in various forms, together with a wholly uncharacteristic salon piece by Dvořák and an indifferent prelude by Rachmaninov, enjoys the dubious distinction of inclusion in the repertoire of restaurant and picture theatre orchestras as a representative of what is miscalled " classical music ".

Edvard Grieg was the descendant of a certain Alexander Greig of Aberdeen, who settled in Bergen after the '45. He was born at Bergen in 1843, his mother being a fine pianist ; she gave the little boy his first music lessons, but his career as a musician was only definitely settled upon, when he was fifteen years old, in face of the urgent representations of the great Norwegian violinist, Ole Bull, who was an intimate friend of the Grieg family. Acting on the advice of Ole Bull, his parents sent the boy to the Leipzig Conservatoire, where he was a contemporary of Arthur Sullivan. He passed out creditably in 1862, and then proceeded to Copenhagen where he came under the influence of Niels Gade and Nordraak, a gifted Norwegian composer who died at the age of twenty-three ; he also renewed acquaintance with Ole Bull.

Grieg finally settled in Christiania, where he spent his days in conducting, playing the organ and giving lessons. In 1867 he married his cousin, a singer, who did much to

popularize her husband's works by her interpretation of his songs in the principal European cities. The crowning event in Grieg's life was an invitation to Rome from Liszt, who had seen and admired some of his music. With that wonderful sympathy, which helped so many young struggling musicians on their way, Liszt spurred him on to greater efforts. Soon after this, the Norwegian Government, which had financed the visit to Rome, gave Grieg a life pension and enabled him to devote his remaining years to composition. From now onwards Grieg's life consisted of concert tours in Europe interspersed with periods of retirement for composition first at Lofthus and afterwards at Troldhaugen, near Bergen. He visited England with his wife on several occasions and received honorary musical degrees from both Universities. He died in 1907, full of honours and universally beloved.

In spite of the strong Scandinavian strain in Grieg's music, he owes much to the German Romantic school of composers of whom Schumann and Mendelssohn are the chief. His music is, however, intensely individual and the influence of his predecessors is largely a question of structure and form. Like Schumann, he is a tone poet, and sets himself the task of translating into music the emotions of everyday existence, producing little vignettes of the peasant life around him. Grieg cannot be regarded as an innovator in form ; he was content to accept the principles which were transmitted to him, but he gave his originality full scope in the daring harmonic progressions and sudden modulations into unrelated keys, which fill the pages of his music. His influence on the present generation of composers is small, although there are traces in Percy Grainger's work and an occasional flavour of Grieg in much of Delius' music.

It would be idle to pretend that Grieg is a great

composer, and the very fact of his intense nationalism and his pre-occupation with the popular musical idioms of his country probably prevented him from giving full rein to his genius. The question of nationalism in music is the subject of a burning academic dispute among musicians. It is however now generally acknowledged that music can know no geographical or political boundaries, and, although it is true that a strongly marked musical environment, such as that subsisting in Hungary, Russia, or Scandinavia, must leave its mark on the personality of a composer, his success as such is very largely a question of his capacity for rising above mere territorial idiosyncracies. There is no characteristically Teutonic quality shared by the great Viennese and German composers, and yet, when contrasted with composers of Slavonic or Latin races, there is some intangible similarity of mental outlook, which is never apparent, when they are considered in relation to one another. On the other hand, the music of Grieg, Glinka, Smetana and other so-called "national" composers is almost wholly cast in the folk song idiom of their respective countries, and can only be distinguished from the original models by the artistic finish, the sense of form and harmonic colouring, which the genius of the composer instinctively grafts upon them. Grieg's powers of assimilation were perhaps more marked than is sometimes the case, and he has been able to establish his music on a more or less international basis in spite of its local character. The case of Smetana and Glinka is more typical. Both awaken a fervour of intense enthusiasm in Bohemia and Russia respectively, partly no doubt for political reasons, but elsewhere they have never succeeded in maintaining a foothold.

No music is more individual and more easily identifiable than is that of Grieg, and yet its very originality marks its limitations. No more cogent argument could

be advanced to convince those people who are trying to push the claims of English folk song on our composers. The folk song idiom is perceptible in much of the recent output of British composers, but any advance in this direction seems bound to end in sterility.

Of Grieg's immortality it is perhaps too early to prophesy, but it is safe to predict a long life for such works as the pianoforte concerto, the Holberg and Peer Gynt suites, and the various books of "Lyrical Pieces," while there are pianists to play them. Few composers have written music fraught with such frail and fastidious charm; so long as men can appreciate tenderness in music, so long will they turn to Grieg. He cannot supply music for every mood in the way that Bach and Beethoven have done, but from time to time one comes back to him and gratefully accepts the sweet pure fruits of his inspiration.

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SYLLABUS

1. SET BOOK:

Grieg, by E. Markham Lee (Bell's Miniature Series of Musicians.)

2. MUSIC:

(1) "In Holberg's Time," for Pianoforte solo, op. 40 (Peters. No. 2151. 4s.)

(2) Vinje Song Cycle, Grieg Songs, Vol. 4 (Peters. No. 467d (low voice). 4s.)

(3) Elegiac Melodies, op. 34, for Pianoforte duet (Peters. No. 2419. 3s.)

(4) (a) Christmas Song (Augener. No. 12510. 3d.)
(b) Dobbin's Good-night Song (Augener. No. 12508. 3d.)
(c) Fatherland's Psalm (Augener. No. 12512. 3d.)
(d) Farm Yard Song (Augener. No. 12511. 3d.)
(e) Sea Song (Augener. No. 12509. 3d.)

(5) Peer Gynt Suite I, for Pianoforte solo, op. 46 (Peters. No. 2420. 4s.)

(6) Lyric Pieces, Book III, for solo Pianoforte, op. 43 (Peters. No. 2154. 4s.)

3. Gramophone Records :

(a) Three of the Lyric Pieces, Book III. H.M.V.—B. 1037. 3s.

(b) Peer Gynt Suite I for Orchestra. H.M.V.—D. 156 and 157. Each 6s. 6d.

The syllabus aims at giving a short, comprehensive survey of Grieg's music. It is however necessarily incomplete in view of the exclusion of the composer's chamber music. The violin sonatas in particular would repay study, but they do not lie within the competency of the ordinary amateur, and have therefore been reluctantly omitted. Should a capable violinist be available, the first sonata in F, which is also the easiest to play, may be specially recommended. Those who are fortunate enough to have access to two pianofortes should make the acquaintance of the four Mozart sonatas with Grieg's accompaniment for second pianoforte. Grieg's additions are in the best taste and full of characteristic little turns. Work of this kind is rare in music ; Mozart added extra parts to some of the Handel oratorios. The most notorious example, however, is Gounod's " Meditation " on the first prelude of Bach's " Forty-eight ", which brings into high relief the difference between the composer of the B minor Mass and the composer of " Faust ", very much to the disadvantage of the latter.

(1) *" In Holberg's Time "* : Many modern composers have written music in the style of bygone days, and this is Grieg's attempt at conscious archaism. It is characteristic of Grieg's patriotism that this suite should be designed to do honour to a distinguished fellow townsman, Baron Ludwig Holberg (1684-1754), who eventually settled in Copenhagen and by his writings in the vernacular firmly established Danish literature. Holberg is here described as the " Molière of the North," but this soubriquet only does justice to one side of

his versatile nature. Suffice to say that Holberg is accounted the second greatest writer in Europe after Voltaire in an age which can boast of Swift and Pope. There are no other instances of a great composer thus celebrating a great writer, though composers have written music in honour of other composers, e.g. Ravel's "Le tombeau de Couperin" or the Rachmaninov elegiac trio in memory of Tchaikovsky.

This work is in the old suite form, out of which grew the classical sonata. It consists of a prelude and three dance movements with an "Air" interpolated between two of them. Originally conceived for pianoforte solo, Grieg subsequently arranged the work for string orchestra. The prelude is of the orthodox type, but immediately betrays its modern origin by the slow moving bass notes. After the repeat bar there is a good imitation of the harpsichord style of writing. The Gavotte is a very clever imitation and full of memories of other days, e.g. the Handel "Harmonious Blacksmith" tune in bars 10-12. The characteristic of a Musette is the bagpipe drone in the bass; note also the suspensions in the second half, which impart an archaic flavour to the piece. There is a good example of an "Interrupted Cadence" in bars 13-15 of the "Air": the previous bars are working up to a close in D minor, but instead of this there is a sharp transition into G minor; see bar 18 of the B minor Prelude of Chopin's Twenty-four for a similar effect. The other movements of this beautiful work do not call for comment.

(2) *Vinje Song Cycle.*

(3) *"Elegiac Melodies."*

Grieg was fond of arranging his own works, and the case of the Holberg suite is by no means an isolated one. The "Elegiac Melodies" are a transposed adaptation for string orchestra of the second and third songs in the Vinje cycle, the orchestral version in turn being arranged

for pianoforte duet by the composer. The originals and the adaptations should be very closely compared, as the orchestral versions far transcend an ordinary arrangement. The song entitled " Springtide " is embellished with rich chromatic harmonies especially during the second presentation of the theme, and the closing bars of the tune are considerably improved. As in the case of the Brahms pianoforte trio in B major (revised version), we are here given a glance into the workshop of a composer—a most instructive experience. The twelve songs in the cycle to words by Vinje contain specimens of Grieg's every mood and exhibit most of his mannerisms, such as the augmented triad (C major section No. 48) or the repetition of the same musical phrase over a different harmonic scheme (closing bars No. 41). The beauty of the songs is however at once apparent and needs no commendation. Numbers 38, 43, 45 and 47 are perhaps the most immediately attractive, if any discrimination is necessary.

(5) *Five children's songs* : These five songs are to be found in a volume of Children's Songs (op. 61). In the " Farmyard Song ", the major ninths in bar 10 seq., the open fifths in the bass and the frequent pedal points or drones stamp the music as characteristic of Grieg. The same is true of the first two bars of the " Christmas Song " ; nobody but Grieg could have written them, but this figure, embodying the interval of a descending third, becomes almost tedious owing to its constant repetition in everything he writes (cf. Vinje cycle No. 39, bar 12). The " Fatherland's Psalm " is a fine stirring piece of writing and a model of all that a patriotic song should be. Apart from the strength of the harmonies employed, note the line of the tune and the well marked climax in the fifth bar. No detailed explanation of the other songs is necessary, as the above comments hold good in every case ; all goes to justify

the criticism that Grieg is a composer of very great originality working in a very small compass.

(5) *Peer Gynt Suite I* : This is the most widely known work of the composer. A very good analysis of it will be found on page 68 of the set book, to which the student is referred. The work was produced in 1876 and is written in Grieg's most charming manner, though, with the exception of Asa's " Death," it is rather slight in character. It is however unfair to judge the music apart from its proper environment, remembering also that unobtrusiveness is a virtue in incidental music to plays. The collaboration between a great writer and a great composer in a work for the stage is uncommon ; one might cite as parallel cases the association of Goethe and Beethoven in " Egmont " or that of Debussy and Maeterlinck in the operatic version of " Pelléas and Mélisande."

(6) *" Lyric Pieces ", Book III* : There are ten books of these " Lyric Pieces", of which this is probably the most famous. The little pieces in this volume may be aptly contrasted with Schumann's work in a similar vein. Grieg's music is on the whole more superficial and does not wear so well. The six pieces fall naturally into two groups ; Nos. 1, 4 and 6 are nature sketches, the others deal with the emotions—love and the longing for home. Numbers 1 and 4 are perhaps too descriptive, though no one can deny the ingenuity with which the composer depicts the restless fluttering of the butterfly from flower to flower. Numbers 2 and 3 are both very beautiful, the one sad, the other tender—both betoken a very strong love of home, which we recognize as an outstanding attribute of the composer's character. Number 5 on the other hand is less successful and seems mannered and unspontaneous. Grieg's limitations are very apparent when he deals with the deeper emotions to which mankind is subject ; there is none of that white

heat which makes Schumann's "Widmung" and "Frühlingsnacht" so compelling, and it does not appear that either love or hatred entered very largely into the composition of Grieg's character. In the last piece however we find Grieg at his best again. As a composer of beautiful tunes, few can surpass him, and he has here abandoned the more imitative style of the previous nature pieces. It is interesting to note the association of an idea with a special key. The second Vinje song also deals with the spring and is also in F sharp major (the edition in the syllabus is a *transposed* version, Grieg having written the song a minor third higher). The song likewise contains in bar 24 the same lovely dissonance, E sharp against F sharp, which occurs here in the seventh bar and elsewhere.

FOURTH YEAR

FIRST TERM

MOUSSORGSKY (1839-1881) AND BORODIN (1834-1887)

WHILST musical Europe of the mid-nineteenth century was ranged in two hostile camps behind Wagner and Liszt on the one hand and Schumann and Brahms on the other, there had arisen a new school of composers in Russia, wholly untouched by the partisanships of the rest of the world, and destined to wield a great influence on the future course of music far beyond the confines of Russia itself.

The founder of this school was Glinka (1803-1857), who was the first to exploit the possibilities of Russian folksong. Glinka however was unable to shake off the influences of his early training ; the general technique of his writing has more in common with the Italian opera of his day than with the work of his successors. His mantle fell on Dargomijsky (1813-1869), a doctrinaire, whose music is to-day of little moment. In his opera, " The Stone Guest ", he enunciated the principles which " the Five ", his disciples, enthusiastically adopted. In effect these principles largely resemble those embodied in the reforms of Wagner, though both composers were working independently of each other. Dargomijsky cleared the ground of the cumbrous Italian traditions, which had obsessed Russia for two centuries. He

substituted a continuous melodic recitative for the conventional aria, and tried to establish an intimacy between the music and the dramatic situation of the plot. Far from surrendering to the imbecilities of the conventional opera libretto of the day, he went to Russia's great dramatic poet, Pushkin, and used his poem almost without adaptation. The way was therefore now open for " the Five ", and they hailed Dargomijsky as their master and his opera, " The Stone Guest ", as the model upon which they would work.

Balakireff was the virtual leader of this group of five composers ; the association was formed during the years 1857-1862. The other members were César Cui (musically the least important), Moussorgsky, Borodin and Rimsky-Korsakoff. With the exception of Balakireff, who was financially independent, the members of the group were " amateurs " ; music played a large part in their lives, but in no way monopolized them. Borodin was a chemist of considerable fame, Moussorgsky and Cui were soldiers, Rimsky-Korsakoff a sailor, though eventually he adopted music as his profession. Inevitably there is something in the music of " the Five ", which savours of amateurishness, resulting from insufficient grounding and inexperience, and this is particularly true of Moussorgsky and Borodin. Sometimes the touch is sure, at other times the control is weak, and the music becomes almost trivial. The tremendous efficiency of the twentieth century composer is conspicuously absent. The fault is not so much due to want of critical judgment as to a certain naïveté ; throughout the work of " the Five " (save in the case of the later Rimsky-Korsakoff operas) there runs a remarkable strain of simplicity, engendered by the folksong element, which is never far distant from their music. The absence of development is also remarkable, Rimsky-Korsakoff alone displaying a progressing maturity ;

this is however partly explained by the fact that the output of the other members of " the Five " is individually small, and not spread over the best part of a lifetime.

The grave shortcomings of a faulty technical equipment heavily handicapped the two composers of the group whom we are studying this term. They are like sculptors with blunt chisels ; indeed Moussorgsky's operas, as we know them, have been subjected to much revision by Rimsky-Korsakoff. The intentions of the latter were excellent ; he has imparted polish to the roughness of the original ; what was left incomplete he has rounded off. Rimsky-Korsakoff has brought his great genius for instrumentation to help out Moussorgsky's inexperience, and yet the smooth efficiency of Rimsky-Korsakoff sits ill upon the angularities of Moussorgsky. We are only now beginning to appreciate these peculiarities of Moussorgsky, viewed in the light of the recent developments in modern French and Russian music, which can be directly attributed to his influence ; much which was considered mere inefficiency is now recognized as a striking innovation, advancing the whole technique of composition—it is only necessary to instance the scale of whole tones, and in this connection the significant impression made by " Boris Godounov " on the young Debussy.

The life of Moussorgsky was comparatively uneventful ; it was entirely spent in his native Russia. He was born on a country estate near Pskoff in 1839, and early evinced a predilection for music, which was encouraged by his parents. Being destined for an army career he received his education at the school for military cadets in Petrograd, passing on in 1852 to a cadet school for guards officers ; he was gazetted to the famous Préobajensky regiment in 1856 and in the same year met Borodin for the first time. In the following year he became acquainted with Cui and soon after with

Balakireff. In 1859 Moussorgsky resigned his commission, intending thenceforward to devote himself to composition. Having no fixed income, he was constantly the victim of financial embarrassment and developed a restless temperament, which considerably prejudiced his success in the career which he had adopted: the pinch of poverty drove him to accept a post in the civil service; meanwhile Moussorgsky's association with the other members of "the Five" gradually became closer, but in 1865 a severe illness necessitated his withdrawal to the country, involving the abandonment of his post and temporary separation from his friends. The following three years were spent mainly in the country; but in the autumn of 1868 Moussorgsky was back in Petrograd and obtained another minor post in the civil service, which left him plenty of leisure for composition. The following years were occupied by the composition of "Boris Godounov", the crown of his artistic achievement. It was completed by 1870, and offered to the Opera authorities, who rejected it. Moussorgsky spent a further year on the revision of his work and in 1873 a performance of portions of the opera was publicly given, followed in 1874 by a performance of the complete work. During this period Moussorgsky was living in the same house as Rimsky-Korsakoff, who was destined afterwards to revise his friend's opera into the shape in which we now know it. The opera was received with immense enthusiasm and received twenty performances, but criticism from academic quarters was of course inevitable and proved too strong, the opera being shelved for many years in spite of its preliminary success. After "Boris Godounov" had been so successfully launched, Moussorgsky began work on his other opera, "Khovantchina", which he never completed. Desperately poor and physically disabled he was obliged to

undertake concert work and in 1879 went for a long tour in Southern Russia with Madame Leonoff, a singer: the reception accorded to his music was most gratifying and encouraged him to further composition. During the autumn of 1880 Moussorgsky fell ill and had to resign his appointment; he retired to the country, but returned to Petrograd in the following spring to die in the military hospital, worn out by poverty, and latterly by alcoholic excess.

Borodin was born in 1834 in Petrograd. Though from early boyhood he exhibited a great love of music, he was equally devoted to science, and in 1850 he entered the medical school of his native town with the intention of qualifying himself to be a doctor, though never permitting his medical studies to interfere with his music. In six years time he received an appointment as surgeon in a military hospital and it was in this capacity that he met Moussorgsky. Borodin graduated in 1858 and, receiving a travelling scholarship from the Government, travelled about Europe for the following three years with a band of fellow-students: while in Heidelberg he met his future wife. On his return to Petrograd he secured an assistant lectureship and soon after fell in with Balakireff, who promptly converted him to the cause of nationalism and undertook to remedy certain technical deficiencies of which Borodin was only too aware. After his marriage in 1863 Borodin was busily engaged, in addition to his musical activities, in lecturing on chemistry and in starting a campaign for the foundation of the medical school for women, where he subsequently became a lecturer. The tangible result of Balakireff's instruction was a Symphony in E flat, which appeared in 1869 and later did much to win Borodin the international reputation which he afterwards enjoyed. The following years were occupied by the composition of "Prince Igor" which remained

unfinished at the death of the composer and was completed from his sketches by Rimsky-Korsakoff and Glazounoff. In 1877 Borodin was travelling again about Europe with a couple of pupils. A special journey was made to Weimar in order to see Liszt, who had been so kind a friend to " the Five ". Borodin was abroad again in 1881, when he again saw Liszt, and in 1885 he went with Cui to Belgium, where honours and compliments were showered upon him and concerts devoted to his works were everywhere organized. Soon after his return to Petrograd, Borodin was suddenly taken ill at a fancy dress ball early in 1881, and died immediately.

Borodin was superficially more conventional than Moussorgsky, yet his style is most individual and immediately recognizable owing to certain harmonic sequences, to which he was much addicted. His music is remarkable for warmth and colour. " The Five " as a whole are conspicuous for the rhythmic subtleties in their music, largely derived from the semi-barbaric Eastern provinces of Russia ; the Polovtsi dances in Borodin's " Prince Igor ", Rimsky-Korsakoff's " Sheherazade ", Balakireff's " Islamey " all breathe a rhythmic vitality with a directness foreign to the music of Western Europe. A highly developed ingenuity in the use of rhythm has remained an essential feature of Russian music ever since, and may be regarded as one of Russia's chief contributions to the art as a whole.

It must not be forgotten that " the Five " never lost sight of their mission as national composers ; there is none of that universality in their music, which is so unmistakable in the great Viennese composers. We have already, when studying Grieg, touched on the vexed question of nationalism in music, and the constraint which in most cases it imposes on the inspiration of the composer. The popular elements in Grieg's style were

undoubtedly responsible for the mannered effect of his writing, and his genius was circumscribed thereby. With " the Five " the influence of national folksong was wholly beneficial ; it is everywhere felt in their music, but never obtrudes itself ; in the case of Grieg we feel that folksong is largely an end in itself, interpreted to us by the creative genius of an artist. The Russians however use their national music as a means to an end ; with it they create the atmosphere necessary for the purpose which they have in view. They are imbued with the music of the countryside, and use it naturally as a means of self-expression ; Grieg, possibly owing to an academic training in Germany, is always slightly self-conscious and sophisticated. It is significant that Grieg has not founded a national school of composers, indeed he seems to have exhausted the whole area over which he worked. The Russians on the other hand have had a great influence on the subsequent course of music, not so much owing to their nationalism *per se*, as to the derivation from this nationalism of certain factors of universal importance without which most of the music, which is being written to-day, would seem unthinkable.

* * *

SYLLABUS

1. Set Book :

A History of Russian Music, pp. 86-178, by M. Montagu-Nathan (Reeves).

2. Music :

(1) Borodin. " Petite Suite," for Pianoforte. (3s.)

(2) Borodin. Overture to " Prince Igor," arranged for Pianoforte solo. (4s. 6d.)

(3) Moussorgsky. " Khovantchina " :
(a) Overture. (2s.)
(b) Persian Dances. (3s.)
Both arranged for Pianoforte solo.

(4) Moussorgsky. " Pictures at an Exhibition," for Pianoforte. (3s. 6d.)

(5) Moussorgsky. "The Nursery," for Voice and Pianoforte. (3s. 6d.)
(6) Moussorgsky. "Boris Godounov":
(a) Song of the Hostess. (2s.)
(b) Song of the Gnat. (2s.)

The above may be obtained from The Russian Music Agency, 34, Percy Street, London, W.1.

3. Gramophone Records:
(a) "Boris Godounov," H.M.V.—D.B. 100, D.B. 612, each 8s. 6d., and D.A. 100, 6s.
(b) "Prince Igor." H.M.V.—D.A. 100. 6s.
(c) "Prince Igor" (Polovtsi Dances) Columbia—L. 1002. 7s. 6d.

The output of Moussorgsky and Borodin alike is comparatively small; the reputation of both composers with the world at large rests on a single opera apiece—"Boris Godounov" in Moussorgsky's case, in Borodin's, "Prince Igor". Both however wrote a series of exceptionally fine songs, and Borodin has to his credit a couple of fine symphonies and two charming string quartets. The syllabus is inevitably confined to the small scale works, which are of less importance in the development of their respective composers; while it would be a mistake to assess the genius of either composer from these works alone, they are completely representative of the normal style of each, and form a fitting introduction to the large scale works of both. Moussorgsky and Borodin are eminently characteristic of the group to which they belonged, and a casual acquaintance with their methods and style will go far to elucidate the more complex manner of Rimsky-Korsakoff, whose attractive music unfortunately does not lend itself to treatment here. Wherever possible the syllabus should be supplemented by the use of gramophone records, some of the finest parts of "Boris Godounov" as well as the magnificent Polovtsi dances from "Prince Igor" being accessible for this medium.

(1) *"Petite suite" for pianoforte (Borodin)*: This collection of small pieces was written after a visit to Belgium with César Cui in 1885, and dedicated to the Countess de Mercy-Argenteau, to whom much of the great success which Borodin won in Belgium was due. The pieces comprising the suite are absolutely independent and unconnected, the title being therefore quite loosely applied. "At the convent" (No. 1) plunges us into a wholly Russian atmosphere. The opening harmonic progression, representing bells large and small, is almost a convention in the work of these composers, and parallel passages abound. The subject, entering in bar 19, derives directly from Russian folk music; note the modal flavour which generally pervades the music of these composers (B natural in the key of C sharp minor). The subject is developed simply and without much ingenuity to a climax in bar 42, where it is inverted in the treble. This piece affords a useful lesson in poor construction, due no doubt to insufficient grounding in counterpoint, bars 50-52 are in particular terribly feeble. There is nevertheless an undeniable atmosphere of austerity, which well befits the title, and the bell effects are attractive and audacious for the period. There is nothing to say about the "Intermezzo," except that it is pure Borodin, especially the tonic pedal effect in bars 37-40. The little trio, starting at bar 47, is highly characteristic, figure and harmonic sequences alike; note once more the pedal points. The construction is again weak—Borodin could work far better on the epic scale of "Prince Igor", and had none of the resources of the miniaturist. The Mazurka was a Polish dance, which afterwards became popular in Russia, and is chiefly remembered to-day owing to the eleven sets composed by Chopin. Borodin's Mazurkas are in well defined sections, divided by double bars; note the frequent accent on the second beat of the bar, and the dotted

quavers—all characteristic of this dance. The first Mazurka contains many examples of the pedal points commented on above ; the passing notes (e.g. C flat in bar 74) are also highly typical of " the Five " ; further examples are plentiful in the second Mazurka. The " Reverie " is an attempt at a miniature ; it does not bear comparison with Schumann's " Träumerei ", inspired by the same thought. It is nevertheless full of individual touches ; nobody but Borodin could have written bars 11-14 and 19-21 with those chromatic passing notes and pedal point in the bass—" Prince Igor " is full of such devices. The " Serenade " is one of the best pieces in the collection, and vividly recalls one of the Polovtsi dances in " Prince Igor ", the harmonic sequences in each being almost identical. The " Nocturne " suffers from rhythmical dullness, and savours rather of the *salon* ; the drone effect created by the use of pedal points is very marked in this piece. It is pleasant enough music, but slightly monotonous.

(2) *Overture to " Prince Igor "* (*Borodin*) : " Prince Igor " was begun in 1871, but, owing to the exigencies of Borodin's scientific work, it was still unfinished at his death in 1887. Rimsky-Korsakoff and Glazounoff between them completed the opera, and orchestrated the major part of it ; three years later it received its first public performance. The overture had actually never been committed to paper by the composer ; however he left sketches for the orchestration behind him, and had often played it over to his friends on the pianoforte ; Glazounoff was therefore able to remedy the deficiency with a high degree of faithfulness to the composer's intentions.

The overture is largely based on themes taken from the opera proper. The opening bars form the introduction to Igor's great aria in which he laments his

captivity and separation from his wife. Bars 22 seq. occur in the prologue, where Igor bids farewell to his consort before departing to the war. The first theme of the Allegro is the trumpet call to the Polovtsi to assemble for the celebration of their victory, and so on. The overture is thus a kind of patchwork of the thematic material of the opera proper, skilfully transformed into a homogeneous and independent whole. Note particularly the lovely extended tune beginning in bar 87, the general atmosphere of vitality in the music, which succeeds it, leading into one of the best known tunes in the opera at bar 166. " Prince Igor " is a compromise between the old Italian tradition and the nationalism of " the Five ". Borodin was consciously reverting to Glinka as his model, and not to Dargomijsky. The opera is built upon the old framework of recitative, aria and chorus, and this tune derives straight from the old Italian opera composers. It is nevertheless superficially attractive, though rather too suave in such a strenuous atmosphere ; the B natural in bar 216, immediately neutralized in the following bar, is significantly weak. Hereafter follows a clever development section on orthodox lines in which the resources of the preceding material are fully exploited, and the whole culminates in a kind of barbaric dance measure at bar 372—note particularly the bass line in bars 356 seq. The subject matter is then recapitulated with certain modifications. The " Italian " subject (in A major) is introduced over a dominant pedal (E) with a light arpeggio figure as accompaniment, and is eventually combined with the tune, which first appeared in bar 87—a very ingenious contrivance. The overture hurries on to its conclusion, becoming increasingly wild and harmonically chromatic until in the Animato section there is a succession of rapid modulations into unrelated keys, which brings the overture to a close in a blaze of splendour.

(3) "*Khovantchina*" (*Moussorgsky*): (a) Prelude: Moussorgsky's second opera lay unfinished when the composer died; it was completed, edited and orchestrated throughout by Rimsky-Korsakoff. In spite of much beautiful music, "Khovantchina" has never won for itself an equal place with "Boris Godounov", largely owing to the dull libretto, which deals with the sectarian troubles of seventeenth century Russia. The prelude, representing dawn over Moscow, is a beautiful gem. It is a perfect little tone poem, appropriately simple, and yet strikingly original. The musical material consists of simple arabesques, and diatonic themes of a popular character. The bell effects in bars 36 seq. may be compared with those in Borodin's "At the Convent".

(b) The Persian Dances: these were orchestrated by Rimsky-Korsakoff during the composer's lifetime. They afford an excellent example of the Oriental influence on Russian music; note the constant monotonous pedal point or drone, extending in the first section over a whole 28 bars, also the frequent use of augmented intervals (e.g. B sharp, A natural in bar 1), the measures of one or two bars only, constantly repeated —a typical Eastern touch. The amazing impetuosity and ever gathering excitement of this wonderful music are apparently attained by the simplest of methods— the repetition of short musical phrases over a drone— an effect which Wagner employed with great skill in the second act of "Tristan and Isolda". These dances, like the Polovtsi dances from "Prince Igor", or Rimsky-Korsakoff's "Sheherazade", introduce quite a new element into music, which has had a great effect on our own age (e.g. Ravel's "Daphnis et Chloé")—the exploitation of rhythm for its own sake. It is the rhythm which predominates in these dances, the harmonic structure is comparatively simple, the subject matter

almost negligible, though both are admirably suited to the purpose, and give full play to rhythmic combinations and effects, which make the dance music of Western Europe appear anæmic and insipid in comparison.

(4) *" Pictures from an Exhibition "* (*Moussorgsky*) : This is Moussorgsky's most important work for pianoforte, and it may be said at once that it is quite unique in the literature of the instrument. In these pieces we have an interesting attempt to interpret one art in the terms of another. It is not unusual for a composer to try to convey the emotions, which he has experienced in the contemplation of a picture or poem—Liszt's " Hunnenschlacht " is a case in point—but Moussorgsky has gone much further in actually suggesting the details of the pictures, much in the same way as Debussy, the organ and the waves in " La cathedrale engloutie ". This work is in fact a striking anticipation of the realistic school of the present century, or perhaps conversely a reaction to the infancy of music, to the battle pieces and Kuhnau " Bible sonatas ".

The genesis of this remarkable work, which is dedicated to Stassov, is as follows. It represents the composer's homage to his dead friend, Victor Hartmann, an architect, and was inspired by a posthumous exhibition of the latter's drawings, held in 1874. The opening movement, which recurs at intervals throughout the work, represents the composer strolling round the picture gallery, now pausing, now hurrying, the distinction being implied by rhythmic irregularity ; the theme is a typical Russian tune, and the whole movement intentionally shapeless and meandering. " Gnomus " is suggested by the picture of a little gnome with crooked legs ; his clumsy movements are cleverly depicted by subtle rhythms and heavy accentuation. After a further " Promenade ", a halt is made in front of " The old castle " ; the music portrays a troubadour

serenading under the castle wall to the accompaniment of his guitar ; note the throbbing pulsation in the bass (the tonic pedal again) and the unusual key, G sharp minor. " The quarrelling children " in the Tuileries gardens in Paris is self-explanatory. " Byldo " is a large Polish cart with huge wheels, drawn by oxen ; the lumbering and swaying to and fro of this unwieldy vehicle are aptly suggested by the thick chords in the bass. " The ballet of chickens in their shells " is a drawing by Hartmann of a scene in the ballet " Trilby " ; the cheeping of the chickens is achieved by confining the music to the highest register, and by the frequent use of grace notes. Number 6 is a masterpiece of musical characterization. Samuel Goldberg and Schuyle are Polish Jews, the one rich, arrogant and insolent, the other poor and cringing ; each is designated by rhythms rather than tunes, and these rhythms are combined when they are wrangling together (bar 16 seq.). After a further " Promenade ", rich in alternating rhythms, the composer halts before a picture of the market place in Limoges, full of quarrelling peasant women, suggested by frequent and irregular accents. In the eighth picture Hartmann has painted himself with a lantern on a visit to the catacombs in Paris ; above the manuscript of the " con mortuis " section Moussorgsky wrote :—" The creative spirit of the late Hartmann draws me towards the skulls and apostrophizes them—within the skulls appears a soft light " ; the ghostly theme is of course that of the " promenade " and with it the composer inspires a gruesome sensation of dank humidity and eeriness. The next picture represents a clock, constructed as a hut on chicken's legs, the traditional home of the Russian witch Baba Yaga. Moussorgsky has introduced the witch herself into his music, flying about in her mortar ; the music is again very largely rhythmic and not melodic. The last picture is a design of Hartmann for an entrance

gate into Kieff, conceived in the old Russian massive style of architecture, with a cupola in the shape of a Slavonic helmet. The great thick chords in the music admirably suggest this ; a flavour of antiquity is imparted by the first theme, which is in the folksong manner, and its successor at bar 30, which is in the style of Russian liturgical music. At bar 81 seq. there is a further instance of the conventional bell effect. The movement ends brilliantly on very big lines, conveying a distinct impression of spaciousness and immensity. Both Ravel and Sir Henry Wood have orchestrated this unique work, which lends itself admirably to such treatment, being often ineffective and generally ungrateful for the player in its original form for the pianoforte.

(5) " *The Nursery* " (*Moussorgsky*) : this collection of songs dates from 1868 onwards, and earned the composer the admiration of the great Liszt himself, always a warm friend of the little band. There is no children's music quite like Moussorgsky's. He divested himself of his years, and entered again into the joys and sorrows of the nursery in a way given to few, possessing none of the self-consciousness of Schumann, or the sophistication of Debussy. Moussorgsky does not however write down to the immature intelligence ; there are here none of those facile tunes, which some think the limit of a child's appreciation. Full of a strong dramatic sense, the composer has seized upon various little situations in a child's experience, and has clothed them with the importance which they possess for the child, instead of treating them as the trivialities which they seem to a grown-up person ; for instance, in the first song, with its twenty-seven changes of time signature, the horror of the child for the bogeyman suggests the terror of Boris Godounov at the thought of the child whom he had murdered ; both are treated with equal seriousness. The music hangs so closely on the words

and is so immediately responsive to any suggestion, that without the words the music would be unintelligible ; the buzzing of the beetle in number 3 is a case in point. The gem of this little collection is " The Evening Prayer " ; the breathless yet bored recital of uncles and aunts, the weariness with which the child asks his nurse to prompt him, the feeling of a routine only dimly understood, all show a striking insight into child psychology.

(6) " *Boris Godounov* " (*Moussorgsky*) : (a) Song of the Hostess ; Moussorgsky was engaged on " Boris Godounov ", his *chef d'œuvre*, from 1868 to 1871. The text of Pushkin's great play furnished him with a libretto, and on it he created a work destined to influence the whole trend of music. As was the case with the Wagner music dramas and the great choral works of Bach, a generation or more had to pass away before the opera was accorded its rightful position, and its importance truly estimated. Its position rests purely on musical and dramatic qualities ; it possesses no fortuitous advantages in the shape of grateful parts for star singers—indeed the protagonist of this remarkable opera, if there were one, would be the chorus. This song is an average specimen of the folk song element in the opera. Note that the first phrase (bars 10-12) consist really of two measures of 3/4, not three of 2/4 (cf. bars 2-4). The new tune appearing in the final three bars heralds the approach of the two rascal monks, Varlaam and Missail, who sing this phrase outside the inn, requesting alms " for the building of a church to God " ; note the ecclesiastical style of the tune in sharp contrast to the light-hearted folksong of the hostess above it.

(b) Song of the Gnat : one of the most charming scenes in the opera is that taking place in the nursery of the Czar's children. The old nurse sings this song to her two charges ; the atmosphere is that of " the Nursery ", the melody of the simplest, a folksong in

character, if not in actual fact. The tune is however accompanied with every form of subtle device, whereby the meaning of the words can be stressed, though without in any way producing a forced effect ; note for instance the anger of the gnat in bar 42 (*sforzando* on a high C with a whole-tone scale effect). It is real insect music, treated dramatically with ironic seriousness.

SECOND TERM

ANTONIN DVOŘÁK

(1841-1904)

DVOŘAK has steadily been gaining in public esteem since his death twenty years ago. His merit as a composer was certainly recognized during his lifetime, but he is now seen in truer perspective than was formerly possible. Among the frankly nationalist composers Dvořák certainly stands pre-eminent, taking second place only to the greatest of the Russian " Five ", who surpass him only in virtue of the influence which they have exerted over the subsequent course of music. Dvořák's music is as deeply tinged with local colour as is Grieg's, but succeeds in achieving a more universal significance. Norwegian folksong justifies the existence of Grieg and without it there would be very little left which would be distinguishable from the work of any minor German composer of the day ; in the case of Dvořák, external influences, whether Czech or Negro, are incidentals, which bring into more prominent relief the strong individuality of the composer.

Dvořák was born in 1841, the eldest son of the village innkeeper and butcher, at Nelahozeves on the Moldau. From early childhood he manifested a passion for music, and up to the age of fifteen received rudimentary musical instruction from the organists of the places where he was attending school. On the completion of his education the boy was for a short time compelled to work in his father's shop, but his parents soon yielded to his entreaties

and he was sent to study at the Organ School in Prague, where, at the end of three year's work, he secured the second prize.

Hampered by the most desperate poverty, Dvořák was forced to earn his bread by playing in the theatre and restaurant orchestras, and at the Sunday services in a private chapel, where a small band was employed. Not until 1873 did he receive an organist's post, which enabled him to marry. The intervening years had been spent in desultory composition and in gradually establishing a local reputation, but from this moment onwards, in spite of frequent rebuffs, Dvořák began to make his way in the world. In 1875 he received a grant from the Ministry of Arts at Vienna, but in the following year the assessors, who judged the compositions submitted, rejected the famous " Stabat Mater " which the composer had sent in with a request for the renewal of the previous grant. Nothing daunted, Dvořák tried again in the next year with some other works and was this time successful. Brahms was one of the assessors on this occasion and introduced Dvořák to Simrock, the Berlin publishers who promptly commissioned him to compose some national dances. With the publication of the first set of " Slavonic Dances " in 1878, Dvořák's reputation was securely grounded throughout Europe ; it is interesting to note that these dances reached England early in the following year and led to an invitation to Dvořák to conduct the " Stabat Mater " in the Albert Hall in 1883, where a marked success was achieved, which was repeated subsequently throughout the country. The popularity of the " Stabat Mater " resulted in commissions to write oratorios from the Birmingham and Leeds Festival committees during the following two years, and in response the composer produced the " Spectre Bride " and " St. Ludmila ". Honours were thenceforth heaped upon Dvořák : Cambridge made him

an Honorary Doctor of Music in 1890 ; in his native Prague he became Professor of Composition at the Conservatoire of Music, but not long after he sailed for New York to take up the post of Musical Director there, which he held until 1896. The remaining seven years of Dvořák's life were spent in or near Prague and were productive of much fine music ; his untimely death in the height of his creative power, occurred in 1904.

Dvořák's music is brilliantly coloured and vivacious, depending for interest less on structural ingenuity than is the case with the great German composers ; indeed the form in which his music is cast seems almost stereotyped, and is rarely more than the canvas on which the picture is painted. In the work of such men as J. S Bach and Brahms, the framework of the music is indistinguishable from the music itself. A certain lack of homogeneity is therefore apparent in Dvořák's large scale works, but the spontaneous exuberance of his melodies and the piquancy of his harmony usually atone for any structural imperfections. The obvious resemblance to Schubert does not end here ; both composers employ a very direct form of musical expression, manifested in an inexhaustible fund of melody and coupled with a propensity for sudden modulation into extreme keys.

On the whole Dvořák's music is singularly free from the mannerisms to which other nationalist composers, particularly Grieg, are prone. The modal flavour and rhythmic peculiarities of Czech folksong are ever present, finding their fullest expression in the " Dumka " and the " Furiant ", two indigenous musical forms frequently employed with effect by the composer. Dvořák, like Brahms, is very fond of passages of thirds and sixths ; one of his most striking idiosyncrasies is a pulsating series of minims or crochets in pairs, repeated four or five times, which usually occurs towards the close of a movement. The Czech element in Dvořák's music seems

altogether identified with it, so completely has he assimilated the idioms of his native folksong ; the nigger strain however, which pervades his latest and most mature work, is purely exotic and self-conscious, and merely the accident of environment. The main features of the American negro music are now quite familiar to us, thanks to the popularity of the " Spirituals " and secular songs ; we can well understand the attraction, which its inherent melancholy, induced by nostalgia, must have exercised over the sensitive composer, exiled in the States away from the stimulating artistic *milieu* of his native city. It is a phenomenon without parallel in the history of music for a composer at the end of his career to incorporate into his music the characteristics of an entirely alien art, for Dvořák did not borrow nigger tunes, he invented them.

Dvořák is best known to the world at large by an obscure little pianoforte piece, one of eight "Humoreskes". The intense and widespread popularity of the " Humoreske " in G flat must always remain a mystery to the student of the composer's music as a whole. It is certainly charming but not more so than several others in the same collection, and is in no way a very representative work. In the more restricted circle of musicians, Dvořák has a great following. His pianoforte quintet, the " Nigger " quartet, the " New World " symphony are all well established favourites. He has moreover to his credit the finest concerto for violoncello in existence —a form which tests the capacity of a composer to the fullest degree. He and Richard Strauss share the curious distinction of being the only serious composers who have employed the harmonium ; the charming " Bagatellen " for this instrument (or pianoforte), two violins and violoncello must often have proved a boon to amateur chamber music players unable to secure a viola player. Dvořák has also written a very beautiful " Terzetto "

for two violins and viola, which is equally useful when a violoncellist is not available. Both these works are for unorthodox combinations of instruments, but Dvořák has tackled the difficult problems of construction, particularly in the "Terzetto", with complete success. His later quartets both for pianoforte and strings and for strings alone are consistently on a high level both of inspiration and workmanship, interesting to player and listener alike. Special mention must also be made of the lovely pianoforte trio in F minor, one of the finest works for this combination, which has never met with the success which it deserves.

Dvořák's orchestral music has never been held in the high esteem which is universally accorded his chamber music. Of his five symphonies, the last, "From the New World", is the only one which is permanently established in the repertoire, together with the brilliant "Carneval" overture. Dvořák's operas have had no following outside his native land; two of his oratorios, the "Stabat Mater" and "The Spectre Bride", which was written for a Birmingham festival, enjoy a certain popularity among the choral societies of this country. His songs are however gaining ground, notably the Gipsy songs (particularly "Songs my Mother Taught Me") and the Biblical songs. Dvořák's pianoforte music on the other hand does not command much attention from pianists and is certainly of less importance than the bulk of his music, though his compositions for pianoforte and various string combinations show the fullest mastery over keyboard technique and a striking capacity for brilliant and effective writing.

Dvořák has left but little scope for imitators. His exceptional talents have really shortened the life of the national school of music, founded by Smetana, by a simple process of exhaustion. He has exploited the national idiom to its furthest limit and the future

composers of his race will have a hard problem, if they attempt to follow in his footsteps and to achieve any originality. Dvořák's music is a very real contribution to the happiness of the world. The childlike gaiety of his personality is never obscured for long, even when he is writing in an elegiac vein. He does not sound the intellectual depths of composers like Bach and Beethoven, but he has a place all to himself in the affections of music lovers, from which it is unlikely in view of subsequent developments in music that any rival will be able to oust him.

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SYLLABUS

1. Set Book:
   (1) *Studies in Modern Music* (Second Series), pp. 173-225, by Sir Henry Hadow (Seeley.)

2. Music:
   (1) Dumka and Furiant for Pianoforte, op. 12 (Augener. No. 6121. 2s. 6d.)
   (2) Humoreskes for Pianoforte, op. 101. Nos. 5-8 (Lengnick. 5s.)
   (3) Symphony No. 5, "From the New World," op. 95, arranged for Pianoforte solo (Lengnick, 6s.); or for Pianoforte duet (Lengnick. 12s.)
   (4) Biblical Songs, op. 99. Nos. 6-10 (Lengnick. 4s.)
   (5) Sonatina for Violin and Pianoforte, op. 100 (Lengnick. 6s.)
   (6) Slavonic Dances, op. 46, Book I., for Pianoforte duet (Lengnick, 5s.); or arranged for Pianoforte Solo (Lengnick. 4s.)

3. Gramophone Records:
   (a) Humoreske No. 7. H.M.V.—E. 13. 4s. 6d.
   (b) Symphony No. 5. H.M.V.—D. 536 and 537, D. 587 and 613. Each 6s. 6d.
   (c) Pianoforte quintet, op. 81, Dumka and Furiant. Columbia —L. 1226. 7s. 6d.
   (d) Bagatellen, op. 47, First and Fifth movements. Vocalion —D. 02083. 4s. 6d.
   (e) Negro "Spirituals." Vocalion—R. 6131, R. 6132 and R. 6133. Each 3s.

Dvořák does not present such difficulties for home study as many of his contemporaries. His smaller works, even if intrinsically of little importance, bear the mark of a strong personality and exhibit in full those peculiar features, which make his music so easily recognizable. The syllabus must necessarily omit the brilliant series of works in the chamber music category, but it is suggested that performances might be arranged of both the "Bagatellen" and the violin Sonatina, neither of which would tax the capacity of competent amateur players to any extent. Opportunities of hearing the "New World" symphony and the pianoforte quintet are frequent everywhere, and should not be missed, the former is also available on four records for owners of gramophones. Attention is also specially drawn to the records of Negro "Spirituals", details of which will be found in the syllabus. These are of special value for comparison with the music which Dvořák wrote under the influence of the music of the American negroes during his sojourn in New York.

(1) *Dumka and Furiant for pianoforte, op.* 12: "Dumka" is a term constantly used by Dvořák to denote a species of movement consisting of a succession of contrasted sections, which are otherwise unrelated to each other. The word, said to be of Little Russian origin, denotes a "Lament", and the prevalent mood of the music associated with it is on the whole serious and melancholic. There is a complete pianoforte trio by Dvořák composed exclusively of "Dumky" and a fine typical specimen serves as the slow movement of his pianoforte quintet.

The movement starts with a combination of two subjects (A); note the characteristic turns in bars 3 and 4, which are common also in Hungarian folk music, and the interesting combinations of rhythms in bars 5 seq. and throughout the movement. From bar 11

onwards the position of subject and countersubject is reversed with necessary modifications. Bar 20 introduces a new theme (B), noteworthy for the interesting modulations to which it is subjected ; at bar 36 (A) is re-stated almost without alteration. Another contrasting section (C) begins at bar 55, note the thirds and sixths and rhythmic combination of triplets against syncopated crochets, which recall the methods of Brahms. The eight bar theme is repeated (bar 63) and then transposed and modified in preparation for a climax at bar 75 ; returning at bar 83, it finally reverts to the (A) section, the tune being in the bass at the repetition (bar 101) ; (B) follows normally and leads into a short Coda at bar 120 founded on (B) and (C).

The Furiant is a wild impetuous dance, as its name implies. Dvořák frequently substitutes a Furiant and trio for the Scherzo movement. This specimen is perfectly straightforward ; note the frequent use of thirds and sixths and the fact that a large part of the movement is really in a rhythm of 2/4 in spite of the time signature. The diatonic simplicity of the trio is in marked contrast to the turbulence of the Furiant with its strongly accentuated passing notes.

(2) *Humoreskes* (*for pianoforte solo*) *op.* 101, *nos*, 5-8 : The term " Humoreske " implies practically nothing. It is also used by Schumann and Grieg, but no common basis of thought or feeling can be established. The little pieces now under discussion are frankly *salon* music and therefore not meant to be taken too seriously ; so much is deducible from the contents in relation to the title. The music is throughout very simple and there is very little evidence anywhere of thematic elaboration, each piece being divided into several sections marked by double bars. Number 5 is a wild dance in " primitive rondo " form (A, B, A, O, A) : the (A) section runs to the

pause, (B) monopolizes the F major passage, (A) then follows almost unaltered, the (O) section is that in A major ; the final appearance of (A) is mercifully curtailed, the material of the piece being really too slender for such lengthy treatment. Note the G natural in bar 4 and elsewhere, which imparts a modal feeling to the theme. The tonality at the beginning of number 6 is self-consciously abstruse. In bars 5—8 there are two tunes, the true subject (i) being in the left hand, the counter-subject (ii) in the treble ; note the " Scotch snap " in bar 20, a characteristic alike of Czech and Hungarian folk music. A new countersubject appears above (ii) in bar 29 over a triplet bass. The movement is ternary in form, the middle section being that in B major ; the first section is abbreviated at its second appearance. Number 7 is also in ternary form ; it is by far the best known composition of the composer, its fame being perhaps due to an arrangement for the violin, which was popularized by a great violinist, and eventually spread to restaurant orchestras and even military bands ; in its proper version for pianoforte, it is not so often met. No one could deny the charm of this little piece ; it is far better put together than its fellows, but certainly possesses less character than numbers 5 and 8. The middle section in the tonic minor (G flat equals F sharp) consists of a fourfold repetition of the same four bars with added embellishments. The first section with its characteristic thirds and sixths is recapitulated. Number 8 is a " Dumka ". The first theme (A) is stated in the bass, with broken phrases in the treble suggestive of sobs and a little cascade of tears in bars 4 and 8. (A) is re-stated in bar 9 with ornamentations : the syncopation in bar 11 recalls the twanging of a guitar or zither. The (B) section at bar 17 is less successful, and only remarkable for the drone effect in the bass in bars 21 seq. and the heavily accentuated chromatic passing notes (C flat and

G flat). (A) is repeated in a curtailed version, (B) concluding the section with a tremendous explosion of force. The middle Vivace section in B flat major is interesting because of the chromatic countersubject (bars 57 seq.), which appears above the main tune in bars 65 seq. and has a little episode to itself in bars 69 seq. The whole section is repeated with elaborations, and the piece closes with a grandiose repetition of (A) and a final hint of (B) in the last bars ; the modulations in the last dozen bars are interesting.

(3) *Symphony number* 5, *" From the New World " ; op.* 95 : (arranged for pianoforte) : Dvořák's last and greatest symphony belongs to that little group of works, the fruit of his maturity, which more than any others have earned him the position he enjoys. It was admittedly written under the stimulus of Negro folk music, but, like its companion the " Nigger " quartet, it is an original work from start to finish, the tunes being all the composer's own. The symphony starts with a slow introduction, opening with a short theme on the violoncellos, echoed on the flutes, then some strong punctuation, a weird syncopated passage, and finally at bar 16 an anticipation of the first subject of the movement proper, which also serves as the " motto theme " of the whole work. This subject (A) with its jerky dependent theme occupies the first 67 bars of the *Allegro Molto.* At bar 91 the woodwind introduce a new theme (B) against a droning crochet on the horn ; note the modal feeling imparted by the F natural in bar 94. At bar 145 occurs one of those lovely passages of throbbing crochet pairs, which leads into a most beautiful tune (C) of true Nigger complexion ; this works up to a fine climax at bar 171 which concludes the exposition. The development section is not very striking ; Dvořák's genius did not lie in this direction, he could write beautiful tunes, but he could not turn them inside out in the way Bach

and Beethoven did. The three themes already detailed are repeated in various positions and keys without importing new material, until the recapitulation at bar 273, which proceeds on the same lines as before with some modifications and curtailment, the key sequences incidentally being irregular ; a coda founded on (A) brings the movement to an end.

The slow movement is a very perfect gem. An atmosphere of vague tonality is created by the preliminary unrelated chords ; at bar 7 the cor anglais gives out the first subject, a very calm and etherial tune. A contrasting section in two parts, in the key of C sharp minor, follows at bar 46, and is succeeded at bar 90 by yet a third section (in C sharp major) which prepares the way for a tremendous incursion of the Motto theme at bar 96 ; the first subject, condensed, is repeated and the movement terminates peacefully. The prelude of chords and the intrusion of the motto theme threequarters of the way through the movement recall the similar procedure in the slow movement of Tchaikovsky's Fifth Symphony. The Scherzo with its Beethovenesque opening, its strongly marked syncopations and peaceful middle section, is perfectly straightforward, as is also the Trio ; note that the final coda is monopolized by the motto theme. The last movement starts with a short introduction, the principal theme being enunciated by horns and trumpets in the tenth bar. Lack of space forbids a detailed analysis of this long and brilliant movement ; tune follows tune in dazzling profusion and the whole conception is much more ambitious with a real attempt at thematic development. The music is however never abstruse or complicated, and quite easy to follow ; the negro basis of the themes is very evident. Much use is made of the " motto theme ", and there are brief and rather distorted quotations from the first theme of the slow movement in bar 156, where it is played in

conjunction with the opening bars of the first subject of the last movement in diminution, and likewise in the 36th bar from the conclusion of the movement.

(4) *Biblical Songs: op.* 99 (*nos.* 6—10): We must go back to the Schemelli hymns of J. S. Bach to discover musical settings to words of a definitely religious complexion, which can compare with these songs of Dvořák. He has gone to the Psalms for inspiration, and has responded to the mood of each poem and to the extraordinary fervour, which pervades them all, in a manner wholly admirable, the simple directness of Dvořák's nature being well suited to express the unquestioning faith and devotion of the psalmist. Number 6 is composed of the first four verses of Psalm 61 and verses 1, 3 and 4 of Psalm 63; note the beautiful flowing melody in the accompaniment, which is throughout of greater importance than the voice part. Number 7 is a setting of Psalm 137; it is perhaps the best in the whole collection. The music is remarkably sensitive to the suggestion of the words—note the effect of wailing conveyed in the accompaniment to the words "For they that had brought us to misery," the contrast between "Sing us now" and "How can we sing", the passionate fervour aroused at the recollection of Jerusalem, the significant omission of the vindictive conclusion of the psalm, the emphasis being rightly laid on the home sickness of the exile, which so appealed to Dvořák in the music of the negroes. Number 8 consists of verses 16—18 and 20 of Psalm 25; the sudden transition into the major at the words "my hope is in Thee" is very apt. Number 9 is a setting of Psalm 121; the emptiness of the opening bars is perhaps suggested by the vastness of the mountains. Number 10 is an exuberant setting of verses 1, 4 and 7 of Psalm 98 and verse 12 of Psalm 96; it consists of two distinct sections played antiphonally, the voice only participating in the second. This song

has something of the Negro " Spiritual " about it, which is not apparent in its predecessors.

(5) *Sonatina for violin and pianoforte ; op.* 100 : For violin Dvořák composed a concerto and a sonata in addition to some smaller pieces, but the Sonatina is by far the most popular of them all. As implied by its name, a Sonatina is a sonata on a small scale and is in a lighter vein than its parent form. This specimen has all the regular features of a sonata somewhat condensed, but the texture is thinner. In the first movement the first subject occupies bars 1—31 ; at bar 37 the pianoforte introduces the second subject in E minor. The development section after the double bar is largely concerned with the pianoforte figure which accompanied the first subject ; the subjects are later recapitulated. The second movement is a very beautiful and expressive piece of writing ; note the countersubject in the pianoforte at bar 9. The middle section in G major is rather in the musical box style ; note the drone bass, as in a Musette : in bar 60 seq. we have a further example of crochet pairs, on this occasion repeated eight times. The Scherzo and Trio movement is slight and rather uninteresting. The final movement is perhaps the best of the four. It opens with a rhythmical subject of four bars with a strongly marked syncopation in the third, which is followed at bar 62 by another subject in E minor, with a counter subject added by the violin at bar 70. At the change of key yet another subject of extraordinary loveliness appears over a dominant pedal (B)—there is a counter-subject on the pianoforte, some imitation and a most entrancing modulation at bar 124 into the remote key of C major ; note also the beautiful passage of fourths at bar 134 and the four pulsating bars at bar 142 ; the whole passage is worthy to stand beside the best in the " New World " symphony. After the usual development section the subjects are recapitulated with the necessary

key adjustment to that of the first subject and the movement ends with a brilliant and exciting Coda of 41 bars founded on the first subject.

(6) *Slavonic Dances; op.* 46 (*nos.* 1—4): These national dances appeared in duet form in 1878 and speedily achieved an international reputation for the composer. They were later orchestrated and have since attained a popularity equalling that of Grieg's Norwegian dances and second only to the Hungarian dances of Brahms. They are perfectly straightforward and require no elaborate dissection here; the individual traits of Czech music and the idiosyncrasies of Dvořák himself are everywhere easily recognizable, for instance, in the beautiful and ingenious simultaneous tunes in number 2. In this collection we see popular music at its best; the results are perhaps superficial compared with the tragic passion of some of the Brahms dances, but a general impression of delightful freshness and sparkling vivacity is obtained by means which are throughout nothing if not individual.

THIRD TERM

CLAUDE DEBUSSY

(1862-1918)

THE death of Brahms marked the close of another great epoch in musical history. Hitherto musical inspiration was in turn practically the monopoly of one country ; at one time the English were supreme, only to be succeeded by the Italians, who later gave place to the long line of Teutonic composers. Towards the close of the last century, however, composers of first rank began to appear in many countries simultaneously ; we find Grieg in Norway, Dvořák in Bohemia, César Franck, the Belgian, in Paris, and the great " Five " in Russia, all working on individual lines and gradually drifting from the main current of the German tradition. Strong disruptive influences were of course at work in Germany itself in the shape of the Wagner-Liszt opposition, but everywhere there was a growing impatience with the old classical methods and later with the excessive romanticism of the Wagner school itself. The old influences however died hard, and may be traced in most of the output of the later nineteenth century composers. It remained for Claude Debussy to sever the last link with the immediate past.

Music in France had been just as sterile since the days of Gluck as music in England since the days of Handel. France had succeeded in the interval in throwing up one genius, Hector Berlioz, who did much useful pioneer work in orchestration, but, leaving César Franck, who was not

really a Frenchman, out of consideration, a respectable mediocrity was the main characteristic of the French composers of the nineteenth century. When another genius appeared, he found no national idiom ready to his hand in which to express himself. He was therefore driven back to the great clavecinists, Couperin and Rameau, and it is in delicate Watteau-like miniatures, such as " Les Barricades Mysterieuses ", that we must seek the origins of Debussy's style. And not here alone, because in early youth he came under the influence of those great Russian composers of the nineteenth century, who had achieved an almost complete isolation from the leading influences of their day. To understand Debussy we must seek inspiration as he did, in the pages of " Boris Godounov ". It must however be clearly understood that this question of origins counts for less in the case of Debussy than of any composer whom we have hitherto studied. No composer appears more completely original ; even Debussy's early work seems unrelated in style and manner to any work of his predecessors or contemporaries.

The seeming originality of Debussy's music is no doubt superficially due to certain technical devices, which he was the first to employ on a large scale, and by which his music may be instantly recognized. It is unnecessary here to go into details, though in passing it is noteworthy that Debussy's idiosyncrasies are now commonplaces among present day composers, and there is very little music dating from the turn of the century which does not in some measure bear witness to his influence. Briefly these innovations are fourfold :—(1) Debussy made extensive use of modal scales. These scales form the basis of the plainsong of the Church and of all primitive music. The effect of the modal scales can be easily obtained by playing an octave scale from each note in turn of the scale of C and using only the white notes of the pianoforte. The semitones will occupy a different

position in every case, thus imparting a distinct individuality to each mode ; the position of the semitones therefore defines the mode ; for instance, a tune in D minor without a B flat and with no C sharp would be in the Dorian mode, and any tune, whatever the key signature, in which this arrangement of semitones is found to occur, would be in the Dorian mode transposed. Modes have never dropped completely out of music ; one of Beethoven's most lovely slow movements (in the A minor string quartet) is in the Lydian mode. Nor is Debussy alone among more modern composers to employ them ; English composers, in particular, who have come under the influence of the rediscovered English folksongs, have reproduced in their own work the modal flavour of the original melodies.

(2) Debussy uses the scale of whole tones to such an extent that it almost becomes a mannerism with him ; it is entirely due to his influence that this scale has become an accepted fact in music. The scale is one of six notes with all the semitones eliminated :—C, D, E, F sharp, G sharp, A sharp, (C) ; a similar scale can be formed beginning on C sharp. This scale occurs sporadically in music as far back as the days of Purcell, and there are examples of it in Schubert and Wagner among others. It was probably through Moussorgsky that Debussy came upon it, as the scale occurs more systematically in the Russian composer's work than in that of any other composer up to that time. Debussy in any case made the scale his own, together with its implied harmony, of which the characteristic chord is C, E, G flat and B flat and its inversions.

(3) Debussy made great use of overtones or harmonics. Depress the notes A, C sharp and G in the centre of the keyboard without sounding them—with the left hand play the chord D. F sharp and C in the lowest octave without putting down the sustaining pedal. The

chord held by the right hand will immediately sound, all three notes being overtones of the bass notes. If the pianoforte were tuned to the natural scale, all the overtones could be similarly produced : as it is, only the fifth (as in this experiment) and the octave will sound : thus from the low C we can get the upper C and G, but fail with the E (third) or B flat (seventh), the number of vibrations of these sounds in the natural scale being at variance with the number of the note employed on a pianoforte tuned in equal temperament. Overtones are of course always present, when a sound is produced, though they are only readily detected by a finely trained ear. Debussy was the first to exploit them systematically, and hence the pedalling in his pianoforte music needs more than ordinary care.

(4) Debussy uses sevenths and ninths, often in sequences, without the preparation and resolution of these discords, which were required by theorists. As a matter of fact the canons of the old theorists had long been disregarded, Mendelssohn for instance thought nothing of starting his famous Wedding March with an unprepared ninth ; no previous composer had however made such general use of these discords or employed them on an equal footing as the ordinary concords, i.e. as integrals, unrelated to any particular key. We must remember that during the polyphonic period there were only two concords, the common chord and its first inversion ; even the second inversion (*e.g.*, G, C, and E) was a discord, needing careful preparation and resolution. Gradually men's ears became inured to single discords and could bear them alone : Beethoven therefore begins and ends the second movement of the Seventh Symphony on the chord E, A, and C, a second inversion and strictly not a chord of rest at all ; there is also the famous blood curdling cry " Barabbas " in Bach's St. Matthew Passion —an unprepared diminished seventh. These discords

would hardly be recognised as such by modern audiences, who restrict the term to a sound which is unpleasant to them. Debussy's harmonic system, like Scriabin's, is therefore only a natural extension of an already existing principle : twenty years ago his music sounded strange and incomprehensible, to-day it is accepted without demur by ears accustomed to the far greater intricacies of Schönberg and Stravinsky.

Of Debussy's life there is little to relate. He lived in retirement and his public appearances were rare. He was born at St. Germain-en-Laye in 1862—an appropriate town for a successor of Couperin (*vide* last movement of the Premier Ordre—" Les plaisirs de St. Germain de Laye ")—and proceeded to the Conservatoire at Paris at the age of eleven ; in the course of time he won a number of medals and prizes, culminating with the " Prix de Rome " in 1884, for which he wrote " L'enfant Prodigue". While at Rome, he became acquainted with Moussorgsky's opera " Boris Godounov ", having already spent the summer of 1879 in Russia. In 1889 he attended the Wagner festival at Bayreuth and conceived an antipathy for Wagner's methods, which later found expression in " Pelléas and Mélisande ". His early compositions aroused the usual opposition in academic circles, but from the production of " Pelléas and Mélisande " in 1902 onwards, Debussy won an international reputation, and at his death in 1918 the world realised that one of the greatest geniuses of the age had passed away. Debussy was the musical counterpart of the Impressionist school of painting, which included Monet, Dégas and Whistler ; he had a natural affinity with the allied group of poets, sometimes styled " the Symbolists ", among whom were Mallarmé, Baudelaire and Verlaine, to whose poems Debussy went for the words of his songs. Impressionism was at its height at the turn of the century ; it is now discredited and a new

order has arisen which seeks to abolish emotion from the arts, self-consciously reverting to primitive Byzantinism or the naïve immaturity of children. In any case Debussy was far too strong an individualist to found a school. His influence, like that of Wagner, which it sought to displacé, has permeated music for good and all, and has advanced the technique of composition immeasurably beyond the point, which it had reached, when he first began to compose.

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SYLLABUS

1. Set Book:

Claude Achille Debussy, by Mrs. Liebich (Lane).

2. Music:

(1) Première Arabesque (Durand. 3s.)
(2) Suite Bergamasque (Fromont. 9s.)
(3) Children's Corner (Durand. 9s.)
(4) (a) " La Cathedrale Engloutie " (Durand. 3s.)
(b) " La Fille aux cheveux de lin " (Durand. 2s. 6d.)
(5) Song, " Le Noël des enfants qui n'ont plus de maisons " (Durand. 3s. 6d.)
(6) Six Epigraphes antiques, for Pianoforte duet (Durand. 9s.)

3. Gramophone Records:

(a) Children's Corner. H.M.V.—D.B. 678 and 679. Each 8s. 6d.
(b) Clair de Lune. H.M.V.—D. 59. 6s. 6d.
(c) La fille aux cheveux de lin. H.M.V.—D.A. 146. 6s.
(d) Noël des enfants. H.M.V.—D.B. 547. 8s. 6d.
(e) La cathedrale engloutie. Columbia—L.1220. 7s. 6d.

Much of Debussy's best music is written for the pianoforte, but it requires an advanced technique for performance. The syllabus however consists of works which should be within the competence of the ordinary pianist. Specimens of the composer's early and mature styles are given. It is useless to include songs or the instrumental sonatas, as, one and all, they demand exceptional skill and lie altogether outside the scope of the amateur singer or player. One song alone has found

a place, in view of its special interest to children. In addition to the special children's music prescribed in the syllabus, there is an amusing children's ballet " La boîte à joujoux " (1913), which might be usefully performed by the pupils themselves. The volume, beautifully got up with delightful pictures, is only omitted from the syllabus on account of its price (18s.).

(1) *Arabesque No. 1 for pianoforte;* The two Arabesques were published in 1888, and are therefore in the composer's early manner, bearing but little resemblance to the style of his maturity. Nevertheless they are works of considerable charm and deservedly popular. The first of the two is in ordinary ternary form ; the special Debussy characteristics are in a rudimentary state, and there is nothing in this little piece which could disturb the most conservative taste, the themes being well defined and easily remembered. The whole tone scale is hinted at in the bar before the recapitulation of the first section, but the offending C natural is only suspended from the previous bar, and is therefore fully prepared ; it quickly resolves into C sharp, before we quite realize what has happened. Note the contrast between the solidity of the middle section and the delicate filligree work of the previous section. The word " Arabesque " does not imply any particular art form ; it was used by Schumann for one of his most popular pianoforte works, and is probably employed by Debussy to emphasise the decorative side of his two pieces.

(2) *Suite Bergamasque for pianoforte ;* this suite dates from the year 1890. It is in every way similar in style to the " Arabesque ", but is emotionally more developed, the mere decorative element being less pronounced. The " Bergamask ", as Shakespeare termed it in the " Midsummer Night's Dream ", was an Italian dance current in the Bergamo district. There is no precise connection between the Debussy suite and this old dance, and the

title must be regarded as a purely fanciful one. The suite consists of four movements, of which two are dance movements, thus justifying the use of the generic half of the title. The prelude is in ternary form, the " B " section in A minor starting at bar 20. At bar 44 there is an extended bridge passage, derived from the bass figure in bar 16 inverted and the alto figure in bar 33, leading back to a short recapitulation of the " A " section and the coda. The minuet is also in ternary form, the short middle section beginning at bar 50. This movement is very characteristic of the composer's earlier manner : it possesses all the delicate atmosphere of early French harpsichord music : there are however traces of the whole tone scale (bar 10), also of modal harmony (bar 18, G natural in the last chord, instead of G sharp). " Clair de lune " deserves its popularity ; it is a wonderful little lyric, full of imaginative touches, and far the most original movement of the suite. Debussy was very sensitive to suggestion, and successful in translating the emotions aroused in him into music ; at bar 15 the music becomes very intangible and atmospheric, suggesting the shimmer of moonlight on a hot summer night. Bar 27 introduces the middle section, which is remarkable for the curious harmonic sequence in the opening bars ; we find D flat major, followed by F flat major and its first inversion, the latter key is the relative major of D flat minor : substitute F flat throughout the bar, making D flat minor, F flat major and its first inversion, which would have been the normal progression, and the piquancy of the original will at once be felt. The first section is recapitulated at bar 51 with the bass figure of the middle section, and the movement ends with a coda founded solely on the latter. The " Passepied " is the least striking of the four movements ; though it contains some interesting rhythmic combinations, there is some rather thin padding. A Passepied was a common feature

in the suites of the early composers, but the movement under discussion bears little resemblance to the old Breton sailors' dance in triple time, which was so popular with the ladies of Versailles in the days of the Grand Monarque.

(3) *"Children's Corner": for pianoforte solo:* This work appeared in 1908, when the composer's creative powers were at their zenith. The cover and dedication "to his dear little Chouchou" at once predispose one in favour of the work; a study of the contents leaves one enthusiastic. We have here the simplicity of Bach's little pieces for his boy, combined with the intimacy and understanding of Schumann's "Album for the Young", and in addition a whimsical charm and delicate humour, which are alien to the German composers. The work begins with a small piece in the style of Clementi's famous exercises, which were the bugbear of the older generations of children. In spite of the composers' modernity (*e.g.* passages of consecutive fifths near the end, which would have horrified poor Clementi), an archaic atmosphere is successfully achieved. "Jimbo's Lullaby" is very amusing; the music is magnificently clumsy and elephantine. Bars 39 and 40 hint at a well-known old French lullaby. As the baby elephant falls asleep during the last eight bars, some characteristic overtone effects are introduced. As to "Jimbo", it was pointed out to Debussy that the historic beast was known as "Jumbo", but he refused to alter the title. Why he used English titles at all is a mystery. "The Serenade of the Doll" has some clever mandoline effects, but is otherwise less remarkable. "The snow is dancing" is the best piece in the book. There is really no theme in the first twenty bars at all; it is just sound reproducing the effect of the pattering of snow. At bar 23 a snatch of an old nursery rhyme makes a furtive appearance; later on the birds are heard calling, and the

cuckoo can be identified, its presence being only justifiable on the ground of poetic licence. "The little Shepherd" with his pipe needs no explanation. "The Golliwog's Cake Walk" is deliciously humorous. All the tricks of the trade are here, syncopation, exaggerated accents off the beat, etc. The preposterous sentimentality of the conventional trio, culminating in an egregious climax at bar 70, is in every way typical of the commercial music, which Debussy is here satirizing. The hideous distorted vulgarity of bars 104-107 show how deeply the iron had entered the soul of the artist, indeed there is an undercurrent of bitterness about the whole piece.

(4) *Preludes*:—(a) "La Cathedrale engloutie":—Among Debussy's pianoforte works there are two books of preludes, each containing twelve pieces, one published in 1910 and the other in 1913. This prelude is the best known of the first set. The underlying idea is that of a cathedral in a submerged city. A sensation of the vastness of the ocean is conveyed by the opening bars, created by the vague tonality of the music, overtones and progressions of chords with "open" fifths (cf. the opening bars of the overture to the "Flying Dutchman", where Wagner also uses open fifths to suggest a storm at sea—Debussy once arranged this overture for two pianofortes). At bar 16 we hear the gentle lapping of the waves in the bass, at bar 28 the cathedral organ and finally at bar 42 the bells; towards the end the organ is heard playing with the breaking of the surf accompanying it. This is pure "programme" music of course, but none the less completely justified by the result; there is moreover nothing more difficult than to confine an idea conceived on a big scale within the limits of the small compass here employed; in this, if in nothing else, the composer has been wonderfully successful.

(b) "La fille aux cheveux de lin": this is another of the first set of twelve preludes, and a complete contrast

to " La cathedrale engloutie ", being a tiny miniature well within the scope of the canvas. The underlying idea has merely acted as a stimulus to the composer's imagination and there is no attempt to translate it into actual sound, the subject being naturally unsuitable for direct suggestion of this kind. The tender beauty of this little piece requires no elucidation.

(5) *Song :—" Le Noël des enfants, qui n'ont plus de maisons "*. In time of war the creative impulses in man are notoriously barren. The late war was no exception. Elgar and Debussy, however, both composed under its direct influence, and this song is the last work of the latter for voice. The words which Debussy has written reproduce all the inconsequence of the infant mind, trying to concentrate on singing its carol with its mind full of the horror and hopelessness of its condition. The despairing " Noël, Noël " and the final bars rise to an unusually big climax for so reticent a composer, and the whole song bears traces of composition under great emotional strain. To those who saw the circumstances, which gave rise to it, the song has an almost unendurable poignancy, and it will long endure as a monument of what little children suffered during the War.

(6) *" Six Epigraphes antiques " : for pianoforte duet :* this volume was published in 1915, and the music is in the composer's later manner, which is recognisable by a certain remoteness, thinness of texture and intangible vagueness. The first piece with its suggestive little pipe tune is appropriately in the Dorian mode transposed (i.e. starting at G in the scale of F). The second piece achieves an indescribable sense of desolation ; note the 5/4 rhythm of the first section and the use of the whole tone scale in the opening phrase, also the realistic touches in bar 16 to represent the moaning of the wind, and in bar 28 the wailing of a ghost. The other pieces need no special explanation ; the conventional drone bass in

No. 5 gives the requisite Eastern atmosphere to the music, at bar 27 there is the hint of a guitarre. No. 6 may be compared with the well known " Jardins sous la pluie " ; in both the composer effectively suggests the falling drops of rain. Note the quotation from No. 1 eight bars before the conclusion of the piece.

APPENDIX

SPECIMEN EXAMINATION QUESTIONS

FIRST YEAR :—

1st Term (HANDEL)

1. Contrast the methods of Handel and J. S. Bach with special reference to their respective treatment of Variations.
2. Justify the assertion that Handel was as representative of his age as J. S. Bach was unrepresentative.
3. Relate the incidents resulting in the composition of the " Water Music."
4. Write a few lines on each of the following :—Cannons ; Lesson ; Buononcini ; " Serse " ; " The Messiah ; " " The Harmonious Blacksmith " ; Doubles.

2nd Term (BACH)

1. Write a short account of the meeting between Frederick the Great and Bach.
2. Describe the contest between Bach and Marchand.
3. Contrast the respective environments in which Bach and Handel were working at the end of their lives.
4. Write a few lines on each of the following :—Harpsichord ; Silbermann pianofortes ; " The Well-tempered Klavier " ; Anna Magdalena ; " The Musical Offering " ; Motett ; " Capriccio on the departure of a beloved brother ".

3rd Term (MOZART)

1. Relate the incidents which led to the composition of the Requiem Mass.
2. Describe briefly the events connected with Mozart's visit to London.

3. Estimate the importance of the romantic element in Mozart's music.
4. Write a few lines on each of the following : J. C. Bach ; sonata form ; " The Marriage of Figaro " ; rondo ; " Nannerl " ; G minor symphony ; Archbishop of Salzburg.

SECOND YEAR :—

1st Term (BEETHOVEN)

1. Into how many periods is Beethoven's life divided ? State a few characteristics of each period.
2. Give the context of the following :—" La Malinconia " ; " mehr Ausdruck der Empfindung als Malerey " (more expression of feeling than painting) ; Cavatina ; Hammerklavier ; " Sonata quasi una fantasia ".
3. What part did Beethoven play in the evolution of the concerto ? Contrast his methods with those employed in the " concerto grosso " of Handel's day.
4. Write a few lines on each of the following :—Count Rasoumovsky ; Choral Symphony ; Albrechtsberger ; Bagatelles ; Sonata Pathétique ; The Beethoven Rondo ; the Kreutzer sonata ; scherzo.

2nd Term (SCHUBERT)

1. What is the characteristic weakness of style in Schubert's large scale works ? Illustrate with special reference to the Pianoforte Sonata in B flat.
2. What are the essential differences between the " Lied " or art song of Schubert and the folk song or ballad ?
3. Give three instances in Schubert's music of the employment of themes of one composition in another wholly unrelated work.

4. Write a few lines on each of the following :—" The Erlking " ; " The cardinal virtues of good song writing " ; Rosamunde ; Salieri ; discovery of the C major symphony in 1838 ; " Schöne Müllerin " ; the " Convict ".

3rd Term (SCHUMANN)

1. How many kinds of Children's Music are there ? Give examples of each type. In what category would you place Schumann's " Scenes of Childhood ", and why ?
2. Write a short account of Schumann's activities as a critic and journalist.
3. In what way did the Romantic movement influence the form of musical compositions ?
4. Write a few lines on each of the following :—Clara Wieck ; " Träumerei " ; " Genoveva " ; Florestan ; G.A.D.E. ; Jean Paul Richter ; Schumann's use of the " Marseillaise ".

THIRD YEAR :—

1st Term (BRAHMS)

1. Write a short account of the Brahms-Wagner controversy.
2. Relate some of the incidents connected with the intimacy of Brahms with the Schumann family.
3. Write a note on Brahms' methods of instrumentation.
4. Write a few lines on each of the following :—Joseph Joachim ; Johann Strauss the younger ; the " Sonatensatz " ; Marxsen ; the two versions of the " Waltzes " ; Brahms' treatment of German folksong ; Remenyi.

2nd Term (WAGNER)

1. Write a brief account of Wagner's theory of music drama and contrast his methods with those of his predecessors.
2. Trace the gradual evolution of the *leitmotif* in Wagner's later operas and music dramas.
3. Give a short historical outline of the composition of the poems and music of the " Ring " dramas and account for the several redundances therein.
4. Write a few lines on each of the following :—The Tarnhelm ; Montsalvat ; Bayreuth ; " Wittemberg Nightingale " ; Villa Triebschen ; valve horns ; " Siegfried Idyll " ; Meyerbeer.

3rd Term (GRIEG)

1. Give an account of the meeting between Grieg and Liszt.
2. Enumerate shortly any mannerisms, which you may have observed in Grieg's music.
3. Estimate shortly the effect of nationalism in music generally, stating whether you consider it beneficial or detrimental.
4. Write a few lines on each of the following :—Ole Bull ; Vinje ; Troldhaugen ; Peer Gynt ; Alexander Greig ; Ludwig Holberg ; Niels Gade.

FOURTH YEAR :—

1st Term (MOUSSORGSKY AND BORODIN)

1. Write a short account of the work of the Russian " Five " and estimate shortly their significance in the history of music.
2. Contrast the work of Moussorgsky and Borodin with special reference to the music studied this term.

3. Estimate the importance of the realistic factor in Moussorgsky's music. What is meant by the term " Programme-music " ?

4. Write a few lines on each of the following :—" Prince Igor " ; Dargomijsky ; " Byldo " ; Pushkin ; Russian folksong ; Mazurka ; Hartmann ; " Khovantchina".

2nd Term (DVOŘÁK)

1. What are the main characteristics of Czech folk music and how are they exemplified in Dvořák's music ?

2. Detail the compositions which Dvořák wrote under the stimulus of Negro folk music and recount the circumstances in which he became subject to its influence.

3. Mention a few of the most striking characteristics of Dvořák's style of composition.

4. Write a few lines on each of the following :—Bagatellen ; motto theme ; " Scotch snap " ; " the Spectre Bride " ; Furiant ; Humoreske ; Smetana ; Dumka.

3rd Term (DEBUSSY)

1. What is meant by the whole tone scale ? Write out the whole tone scale beginning on C sharp.

2. What is the Dorian mode ? Give an example from the music in the syllabus of its employment by Debussy.

3. Trace the affinity between Debussy and the French Clavecin composers of the eighteenth century.

4. Write a few lines on each of the following :—Bergamasque ; " l'Enfant Prodigue " ; St. Germain-en-Laye ; overtones ; Prix de Rome ; Debussy and " Boris Godounov " ; " Jimbo's lullaby ".